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Picasso: *Woman in Blue*, 1949, Oil on canvas, $39\frac{1}{4} \times 31\frac{3}{4}$ ".

Recently given to the Fogg Museum of Art, Harvard University, by Mr. and Mrs. Joseph Pulitzer, Jr. The last of three versions of this subject, it was painted in the Spring of 1949, and acquired by Mr. Pulitzer from the artist via D. H. Kahnweiler and the late Curt Valentin. Aside from a number of fine drawings, the only other Picasso oil paintings at the Fogg Museum of Art are from the Blue Period.

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HOKUSAI AND THE COMIC TRADITION IN JAPANESE PAINTING

Theodore R. Bowie

Recent critics who are bent on downgrading Hokusai also disparage his sense of humor.¹ It is true that he is not one of the outstanding comic artists of Japan, in spite of the numerous droll stories he illustrated during the first part of his career. Though he worked at a time when the picaresque had a wide appeal in art as well as in literature, he was never particularly rowdy in his depiction of country humors. As a satirist he is easily outranked by his much less well-known contemporary Bumpō, and as a caricaturist he lacks the bite of a Gesshō or a Nantei. Anyone looking for wit in linear expression will find it in Kōrin rather than in him. While fertile in creating grotesque and fantastic forms, he has little of the ferocity which marks the greatest inventors in this field. Yet any protracted acquaintance with his total work leads to the conclusion that there is indeed much humor in Hokusai, sometimes cruel, sometimes unexpectedly gentle and whimsical. Those who deny its existence or denigrate its quality confuse the issue. Hokusai's humor springs from different sources than the comic spirit which informs the work of other celebrated painters, who are closer than he to the classic tradition of Japanese painting. Compared to these artists he is something of an outsider. He addresses himself to quite another public than they do, one whose language he speaks and whose artistic spokesman he becomes. This is a new and popular audience, and though it is as ready to be amused as the older one was, there is one thing it does not apparently expect him to do—and that is to hold anyone or any institution up to ridicule. Hokusai is not a satirist and his social background and his formation lead him away from the condescension and the intolerance which mark many of the traditional artists' treatment of humorous themes. While incapable of shedding attitudes ingrained by force of national and ethnic psychology, he brings in a new element, something akin to sympathy, an emotion not often evinced in Japanese art before him. The whole quality of his laughter is therefore new.

To understand Hokusai's humor it is necessary to define the older comic tradition to which he furnishes a strong contrast. There are two fundamental types of humor in Japan, as elsewhere, but the points of fusion as well as of cleavage between the two are more clearly marked than in almost any other culture. There are those themes which delight and amuse the educated classes,

The author teaches courses in Oriental Art at Indiana University.

¹ See in particular O. E. Holloway, *Graphic Art of Japan*, London, Tiranti, 1957, and R. H. Blyth, *Japanese Humor*, Tokyo, Japan Travel Bureau, 1957, and *Oriental Humour*, Tokyo, Hokuseido Press, 1959.

the cognoscenti and the wits, and there are those subjects which elicit a lower type of response, such as a belly laugh. These are derived from folk mythology, popular anecdotes, facetiae, auspicious events, ridiculous situations and the countless excuses for more or less harmless mirth enjoyed by a vigorous, alert, frugal and hard-working people. Whether we call this category "folk art" or "popular art" we are dealing with a substratum or reservoir of humor which is not necessarily monopolized by the social classes to which the terms "folk" and "popular" would be applicable. The upper classes of Japan did not deny themselves the appreciation of low forms of humor, even though they might seem to favor themes bearing a more self-conscious relation to formal satire. The line of demarcation between the two categories is fluid, and the best way to establish their essential difference is to set off the intellectual motivation of satire against the simple-minded intent of mere fun-making.

The formal history of the comic element in Japanese art is yet to be written; the Westerner will find that it defies bottling. Assumptions which may be valid in the context of his own culture may not work for Japan. Clearly the Japanese laugh at a great many things, but can we ever be sure that their reasons are the same as ours? It is not that the language barrier is insuperable, but that a whole world of experiences, allusions and connotations must perforce remain closed to most of us. This is even truer when humor presents itself in a triple guise: graphic, calligraphic, and phonetic.² And the more esoteric Japanese humor becomes, the more it is a function of the caste system. We cannot forget that for a very long period painting is an art practiced by gentlemen for a very small and select public. It is in the nature of a private exercise which has no concern whatever with the mass of the population. This did not, however, prevent the latter from supplying a large proportion of the themes used by the painters, in works which were never intended for their eyes.

Yamato-e, the "art of Japan," is a school of painting which flourished from about the fourth quarter of the twelfth century until the end of the fourteenth, although its influence continued to be perceptible for a long time thereafter, particularly in the Tosa school. *Yamato-e* paintings, which are normally in the form of lengthy hand-scrolls or *makimono*, with stress on continuous composition and the development of a narrative, merit their nationalistic appellation because this form, derived from China, was used to mark off Japan's artistic independence. Purely Japanese themes, set in local landscapes and in contemporary trappings, were treated in a style of informal realism heightened by the use of a loose, dashing and racy brush-stroke which often suggests caricatural intent. Closer inspection reveals a double set of standards. Only certain subjects are drawn in this quasi-satirical

² Blyth, in the two books mentioned in Note 1 above, provides a useful introduction to the study of the short poems (*haikai* and *senryū*), with emphasis on their humorous aspect and their relationship to painting.



Fig. 1. Detail from the *Shigisan Engi*, painted in the early part of the 13th century and therefore characteristic of Yamato-e caricatural handling of common people reacting to a miracle, that of the "Flying Granary."

manner: low birth and poverty; physical misery in this world and the pangs of damnation in the next; and the disgrace of being a foreigner. When we remember that these *makimono* are composed by gentlemen, court painters or learned abbots, for the delectation of a small and aristocratic audience, we must conclude that consciousness of rank caused *genre* painting to be an expression of superiority over forms of social inferiority which henceforth take their place among the other causes for guffaws and similar automatic responses, with this difference that now a definite point of view is established: grounds for social satire are established (even though from our standpoint it is a low-level type of satire), and the forms for expressing it have been created.

Anyone who takes the opportunity to examine the many scrolls forming the corpus of *Yamato-e* painting (now easily accessible in facsimile copies or in numerous photographic reproductions such as are provided in the series being published in 12 volumes by the Kadokawa Publishing Company of Tokyo under the general title *Japanese Scroll Paintings*) may agree that we have an illustrated history of Medieval Japan of the highest documentary value, but one in which there is no attempt to disguise a basic form of social



Fig. 2. Hiroshige, *Firemen at Miya*. From the series of prints called *Fifty-three Stations on the Tokaido Road*, 1834.

snobbery. Beginning with a work like the *Ban Dainagon* or the *Shigisan Engi*, we find that the artist always delineates his courtiers, warriors and Buddhist dignitaries with due respect for their exalted status, but the plain people, peasants and artisans alike, are shown to be unprepossessing, incapable of restraint, ill-clad and often malformed and ridiculous (Fig. 1). The convention persists, regardless of whether the ostensible theme be comical (as in the *Fukutomi-Zōshi*, which is intended to mock a man who deliberately makes a fool of himself in order to gain wealth) or totally lacking in such motivation. In the *Kasuga Ken Kō*, as in a number of comparable scrolls depicting scenes of actual life, the carpenters building a temple are shown as jolly bibulous characters engaged in innocent merrymaking whose slapstick is to be condoned with amused condescension. The convention dies hard and we find it applied in works of subsequent periods where it seems to make very little sense. In Kano Hideyori's *Maple Viewers at Mount Takao*, the entire composition is suffused with the lyrical beauty of the scene, but some of the innocent onlookers who are shown delighting in it are so coarse that they introduce what seems to us to be a false note of contrast. In Hiroshige's suite of prints on the *53 Stations of the Tokaido Road*, farmers and peasants are drawn as if they were intended to be caricatured. This is especially true of the print called *Firemen at Miya* (Fig. 2). Hiroshige, the son of a fireman and a fireman himself, could not have intended to ridicule those people; he was merely following an artistic practice the origin and significance of which



Fig. 3. Sufferers in Hell, from the *Jigoku-zōshi* scroll, early 13th century.

had obviously been forgotten. What had clearly had a primary satirical purpose had in the course of centuries dwindled into a meaningless and contradictory convention.

The classic instance of the Japanese attitude towards physical disgrace is the *Handbook on Diseases*, painted in the 13th century. This is a series of tableaux depicting sundry discomforts and deformations from toothache to obesity. The suffering is endured by a groaning patient who receives cold comfort from various onlookers. This lack of sympathy may be an expression of stoicism on the artist's part, with the further implication of social superiority. Gentlemen don't have aches and pains, or if they do they don't moan about it. It is also possibly an indication of belief in the doctrine that suffering in this life is a punishment, albeit a milder one than the tortures meted out in other realms of existence, and that it is part of a cyclic recurrence that is so inevitable as to make compassion irrelevant and gloating before the sufferings of the damned, living or dead, an understandable and excusable attitude. Certainly there is much occasion for merriment—not so innocent in our view—before the ingenious torments devised by the composers of *Jigoku-zōshi* and *Gaki-zōshi*, which represent the various hells, and the activities of all kinds of demons, apparently great favorites of all classes (Fig. 3). This is an area in which there is no perceptible difference between the point of view expressed in art by upper-class painters and that of later and more popular artists.

Xenophobia is a general attitude which the Japanese shared with the Chinese, although they had historically far fewer contacts with foreign bar-



Fig. 4. Scene showing Kibi defeating the Chinese at the game of go. From the Adventures of Kibi in China, a late 12th century scroll.

barians or devils. It is ironic to note that in spite of the enormous cultural debt owed to the Chinese, it is they who become the first butt of Japanese satirical shafts. The first attack comes also at the end of the 12th century, in a scroll called the *Adventures of Kibi in China* (Fig. 4). This was a declaration that the Japanese could now meet the Chinese on their native grounds and beat them in any enterprise requiring skill, wit and erudition. They clearly wanted to establish the essential ridiculousness of masters from whom they were deliberately cutting themselves adrift, and though they often returned to the Chinese for further enlightenment, the Japanese always compensated for this voluntary subservience by subtle clawings, as witness the numerous works painted right down to the 19th century which point up this satirical defense mechanism. Again, this is more an upper-class reaction than a popular one. The mass of the population was highly restricted in its contacts with any foreigners, and in relatively late periods when Portuguese, Dutch and other Europeans and Americans were allowed entry in very small numbers, popular art reflects amusement at their quaintness rather than scorn.

The *Yamato-e* period is also the time when one can note the appearance of a work of art unmistakably satirizing existing institutions. The authorship, dates, and full meaning of the four handscrolls in the Kōzanji and ascribed



Fig. 5. Elderly Nun and Monk in Tug of War Game. Detail from *Kōzanji* Scroll no. III.

to a 12th-century Buddhist abbot generally known as Toba Sōjō are still matters of controversy among scholars. What is not in doubt is the high artistic merit of at least two of the scrolls (the second one, which represents hares, frogs and monkeys, and the third one, showing Buddhist monks and nuns in scarcely edifying situations) (Fig. 5). These works are not only highly original—there being no Chinese precedents for them—they are also clearly satirical. What is being ridiculed is not faith in Buddhism, but the decay of religious sentiment and of righteous behavior observable in many a religious community at the time, and most probably in the very one of which the painter was the head. To us today the painting transcends its local and parochial meaning because of the grace, charm, verve and pungency of its statement, and if we miss part of its point we have better cause to be forgiven than were the Japanese imitators who, after the scrolls were copied during the 17th century, proceeded to produce works, collectively known as *Toba-e*, which purported to carry out the tradition of the original (Fig. 6). The singular lack of harmony in style and feeling between the latter-day creators of *Toba-e* and their putative forbear may be partly explained on the usual grounds of social differentiation. Toba Sōjō obviously belonged to the upper classes. The anonymous artist of the "Ukiyo-e Fantasies," and such 18th- and 19th-century painters as Shunboku, Nichōsai and Bunchō, all of whom composed *Toba-e* works, were presumably members of lower orders of society and therefore not imbued with that special haughtiness which is the characteristic tone of *Yamato-e* art and which finds his particular expression in the apparently careless boldness and freedom of the brush stroke. It

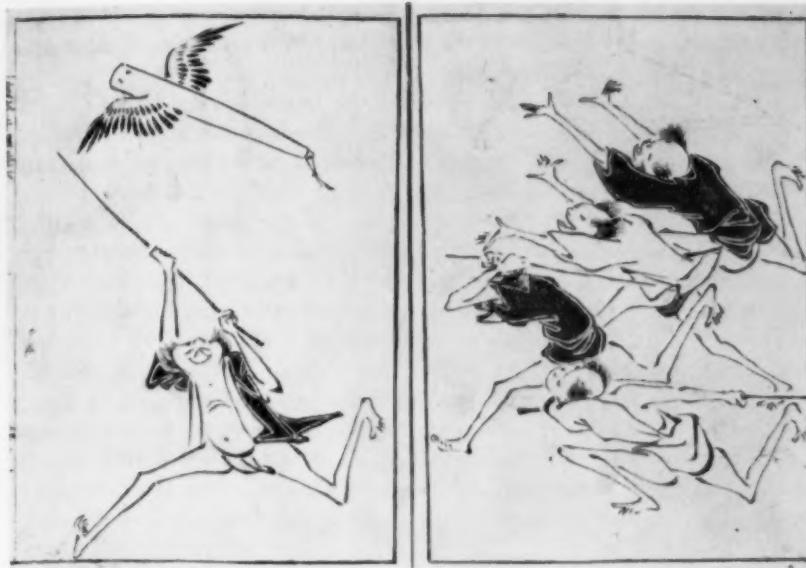


Fig. 6. Shunboku, *Men Trying to Catch a Flying Pestle*. Woodblock print from an illustrated book, *Ehon Te-Kagami*, 1720.

is not a question of lack of talent on the part of artists who might be considered as outsiders, but simply of the absence of a specific kind of training in the expression of a given point of view.

After the fourteenth century, with the dwindling in importance of the *Yamato-e* school and a corresponding decrease in the number of works characterized by realistic *genre*, there is discernible among the various instances of a return to Chinese examples one that it is not uncongenial to the spirit of *Yamato-e*. This is Southern Sung painting, heavily suffused with the teachings of Ch'an Buddhism, which in its Zen form eventually penetrates the whole fabric of Japanese culture. While metaphysical landscapes are the main subject of Zen painting it also favors some humorous themes: Zen saints and patriarchs are portrayed in a style of utmost breeziness and in situations which stress the brusque and boisterous manner preferred by many masters for the inculcation of the doctrine. The brush stroke used is as informal, bold and loose as that practiced by some of the earlier *Yamato-e* artists, giving off the same immediate impression of being intended as caricature. Without in any way being interpretable as examples of realistic *genre* nor as having any overt satirical connotations (except insofar as they imply an attitude or self-deprecation), this type of Zen painting helps to keep alive an informal, amused and racy way of painting which may be discerned at times in a variety of painters such as Sesshū, Naonobu, Taiga, Shōhaku,

Tessai, whose connection with Zen might be remote but each of whom echoes in his fashion one or another of the traditions which impart to much of Japanese painting a certain ironical tone.

When it concentrates its attention on the Japanese scene *Ukiyo-e* may be regarded as the true successor of *Yamato-e*. A fundamental difference between the two must be noted. The painters of *Yamato-e*, mostly aristocrats, are hard-headed and unsentimental. They express their class prejudices in terms of realistic imagery intended for the delectation of the select few. Although it is biased their picture of Japan as they knew it is fairly complete. The *Ukiyo-e* painter, on the other hand, is not an aristocrat, and while at the start he works for the rich merchants who patronize him, his audience becomes vastly increased as soon as he adopts the medium of the woodblock. Even more important is the fact that his view of Japan is sentimental, romantic, and restricted at first to a small number of subjects: the world of the theatre and that of the Yoshiwara. Towards the end of the 18th century the field is expanded to include the countryside of Japan and the life outside the new capital of Edo; but some entire sides of Japanese civilization remain closed to the artist of *Ukiyo-e*: the way of life of the upper classes and of the monasteries. Besides, many of the *Ukiyo-e* artists, at least before the 19th century, are more interested in the decorative aspect of the print than in its realistic side, with a corresponding neglect of whatever opportunities there might have been for satirical expression. Certainly the social conditions under which they worked did not favor it either. After shifting the capital to Edo and encouraging the growth of a class of merchants who became wealthy enough to imitate the ways of the aristocracy, the Tokugawa dictatorship did not disturb the basic division of Japanese society into sharply defined classes. The farmers, the artisans and the merchants were still underprivileged by comparison with the upper class, and they had to endure restrictions and various kinds of censorship. There was no such thing as freedom of expression, so that if the art of *Ukiyo-e* (especially the prints) expressed the point of view of a class that was just beginning to be conscious of its potentialities, its force was expended in the direction of a romantic ideal to be attained rather than in terms of social protest.³ About the only butt of popular jest who might be called high-born was the samurai, whose plight after 1700 had sunk so low that there was little the Government could do to protect him, economically or otherwise.

³ James Michener's statement in *The Floating World*, New York, 1954, pp. 211-212, that "Ukiyo-e was always an art of social protest . . . which thumbed its nose at the Tokugawa dictatorship" is not easy to document. He bases his assertion on the many *shunga* or erotic prints in which the artists used the standard convention of a lady of noble birth yielding to the embraces of a handsome young commoner. As for political satire during this period, histories of Japanese Art can mention only one name, that of Hanabusa Itchō (1653-1724), who was said to have been exiled for "satirizing the Shogun." Examples of this phase of his work cannot be found.



Fig. 7. Right half of a double-page illustration from Kōrin's *Hyaku zu* (1826), in which the great Kōrin takes occasion to parody some of the most famous sacred cows of Japanese culture, the "Thirty-Six Poets."

It must be pointed out that comic expression is by no means neglected in *Ukiyo-e*, but that its preferred medium is that of the illustrated book, of which there was an abundance. No readily available systematic study of these books exists. Undoubtedly many of them are trivial and of greater sociological than artistic interest. But there are enough of them worthy of our attention, and they come in a whole range of forms: books of drawings which we would call cartoons, sketches, caricatures, albums of anecdotes and amusing events, droll inventions, mingled with landscapes, animal and bird studies, like Kōrin's *Hyaku zu* (Fig. 7), in which he reveals a gift for humor as striking as his talent for decoration, or his *Manga*, which was to be the prototype of Hokusai's own more profuse and more famous *Manga*. Thirteen volumes of the latter were published between 1814 and 1849, and two volumes posthumously. A study of these books shows a parallel development between the quality of his humor and that of his style: they both increase in subtlety with the passage of time. A sort of obvious satire, rather crudely rendered,



Fig. 8. Hokusai, Buddhist Monks. From *Manga I*.



Fig. 9. The Mochi-makers, a drawing of uncertain date. The subject of peasants pounding away in the preparation of rice cakes has often been treated by Hokusai, who always stresses the farcical and earthy behavior of the peasants and the coarse delight of those who watch them. (Collection of the Metropolitan Museum of Art.)

may be seen in *Manga I* (Fig. 8). It is reminiscent of the work done during the first part of his career, when he illustrated and sometimes even wrote the text for a quantity of comic books.

Admittedly a study which did not take into account Hokusai's work as a popular artist would be open to criticism. It would not be possible to maintain that he had wiped out all traces of his early manner in the second part of his career. A systematic study might even indicate that the cleavage between



Fig. 10. Hokusai, Scene in Hell. Woodblock print from an illustrated life of Buddha, *Shaka Suson Go-ichi-Dai-ki dzue*, 1939.

the two was far less profound, and those early works far less trifling, than is generally believed. There is a perceptible change nevertheless, and it is because Hokusai transcended the limited field of caricature to become an explorer and a reporter of Japanese life at large that he acquired heightened artistic significance. He is the actual heir of *Yamato-e* in this respect, since more than any of

his contemporaries, at least among *Ukiyo-e* artists, he continues the tradition of realistic *genre* with comic undertones started in the 12th century. While he reflects the point of view of his class no less than the early painters did theirs, he does not share their social prejudices. He is generally lacking in malice and more likely also to state a personal set of views, as distinguished from those of a group or class. His reaction to his environment is also an amused one, but this does not spring from a sense of superiority. His principal attitude is one of sympathy for his fellow man and while he makes fun of all sorts and conditions of people, he always strikes us as being in high good humor about it (Fig. 9). When we find what seems to us evidence of cruelty or sadism on his part, this may be merely a matter of treating certain subjects in a time-honored fashion rather than callously (Fig. 10). Satire is seldom a main motivation with him, which is not to say that he was never unkind. But his use of parody springs from the simplest of motives, which are anything but intellectual (Fig. 11). In portraying his fellow mortals he pokes fun at their foibles, their love of uncomplicated amusements and of practical jokes, their fondness for getting drunk, their capacity for getting badly tangled up in fantastic embroilments (Fig. 12), their pleasure in tales of exaggerated derring-do. But he is much too amused himself to play the moralist, and he clearly has no intention of mending manners by ridiculing them. He speaks the language of the common people, who recognized themselves in his work and rewarded him with the fruits of immense popularity. The "swells," as Langdon Warner was wont to call them, did not like him because he was a plebeian addressing himself to plebeians. It would perhaps be a falsification of terms to call Hokusai a "democratic" artist, but there is no doubt that his appeal was broad and that he was the true voice of a people singularly blessed by the gods with the gift of laughter.

There is some utility in comparing Hokusai as a satirist with some of his less well-known contemporaries. A whole group of artists working in Kyōtō and Osaka between 1800 and 1850, about whom very little is known but who clearly belong to the older classical tradition flourishing in Kyōtō, produced illustrated comic books of high artistic interest. Their names—Nantei, Bumpō, Nangaku, Suiseki among many others—deserve to be remembered because they use a tone which is both an echo of the great *Yamato-e* tradition of cavalier haughtiness and the modern one of irreverent brutality. Confronted by the amused condescension of a Nantei (Fig. 13) or the ferociousness of a Bumpō (Fig. 14), Hokusai seems indeed reticent and fearful of giving offense. He could not have been ignorant of the ancient and honorable tradition which made the common people fair bait for artistic mockery. Being one of them he was not blind to their faults. But because he was lacking in malice, despite a tendency towards cantankerousness, he cultivated a much less obvious vein of satirical whimsicality, in which delicate irony prevails rather than rough parody. The great works of his late years, such as the *Hundred Views of Fuji* (1835) and the *One Hundred Poems Explained by the Nurse* (1839), as



Fig. 11. A drawing showing two beggars at rest, one of them lolling most regally. The date is uncertain, but the style is similar to that of *Manga XII* (1834). (Freer Gallery Collection.)



Fig. 12. *Blind Men Fighting*, from *Manga XV* (published posthumously).



Fig. 13. Nantei, *Bathers*. Woodblock from an illustrated book, *Nantei Soga*, 1804.

well as *Manga XII* (1834), contain pages which elicit the widest range of response, from full-throated laughter to an intellectual delight in his capacity for creating poetic fantasy (Fig. 15).

In attempting to understand Hokusai and to gauge the quality of his humor it would be a mistake to accept too literally his status as the "leader of the Plebeian School" and to assume that he was unsophisticated and ignorant of the great tradition of Japanese painting. His social position as the son of an artisan may have made of him an outsider to it, but his formal ties with it are real enough. A pupil of Shunsho, he rejoins the Tosa School through the latter's master Choshun. Driven by enormous intellectual curiosity, Hokusai was a close student of the art of Sōtatsu and Kōrin and of many others to whom he was drawn by a strong sense of affinity. He was as steeped in Japanese art as it was possible to be in an epoch when there were no public collections, when access to private treasures in temples and palaces was almost impossible to a man of his rank, and when copies or reproductions of the great works of the past were practically non-existent.

The world has justly come to regard the second Toba Sōjō scroll, "Monkeys, Hares and Frogs," as one of the summits of Japanese painting, as much for the grace of its style as for its wit. Hokusai, it may be submitted, comes, in the fulness of his maturity, as close to echoing the spirit of that work as any Japanese artist ever has.



Fig. 14. Country Inn, a double page from *Kaido Soga*, (1808) an illustrated work jointly composed by the artists Bumpo and Nangaku, in which the parody on Japanese mores is sharp.

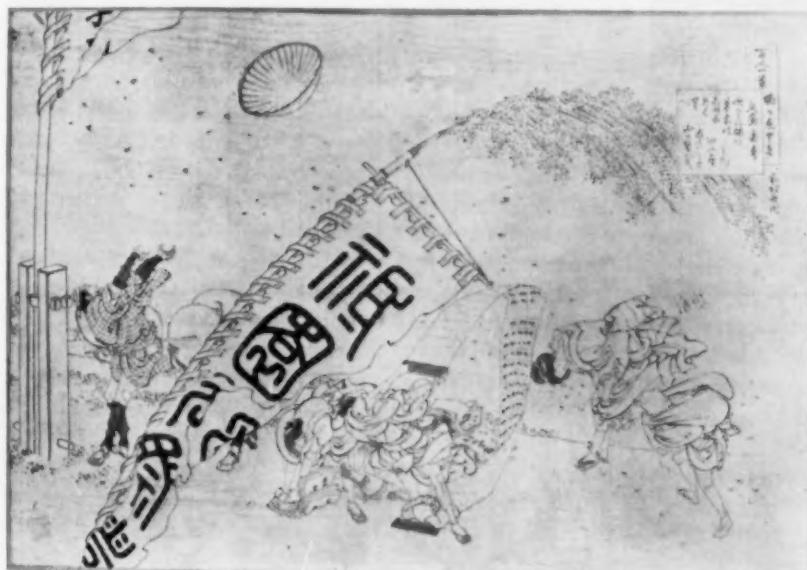


Fig. 15. An unengraved drawing for the series of One Hundred Poems, each of the poems by a famous poet being interpreted by the artist. Here the poet is Bunya-yasumaro. (Freer Gallery.)

CONNOISSEURSHIP AND THE TRAINING OF THE EYE

Janos Scholz

I see no basic difference between the essential qualifications or necessary talents required of a curator of a public collection and the sincerely interested, active private collector. Probably the most pronounced characteristic with which the great curators and collectors of the past have been endowed by nature is the *eye*.

I would like to mention a few factors which I have personally observed in those who, in my humble opinion, had an eye:

- a) A capacity for taking in an image fast, completely and unobscured by detail.
- b) A disciplined imagination, which does not let the first visual impact be marred, but comes into action at a later stage, when the visual process is already being coupled with the understanding of the subject-meaning of the image under observation.

A well-trained eye will be able to judge very fast between good or bad in a general way, especially if too much attention is not given to detail in the beginning.

The discerning eye, coupled with an easy and accurate memory; this is one of the main requirements for anyone who aspires to be a connoisseur-curator. The memory should be trained to be as many-sided as possible, the more one knows about many things the better! The capacity of flash-like connections between the visual sensation and its mental registration into the proper brain compartments, remains one of the most exciting mysteries of "detection" in art. Wilhelm Bode used to have a memory famous and feared among colleagues and dealers alike; it is said that after he had seen an object he never forgot it, remembered the slightest details, defects, the price, provenance, to a degree which bordered on the miraculous. Such a memory—like almost any great natural talent—is wonderful but two-edged, because it carries two drawbacks, *superficiality* and *fantasy*, both extremely destructive to detection and analysis of works of art. I am certain that it was this side of his brain which tricked Bode into some of his notorious errors, like the Leonardo-Lucas *Flora* scandal.

All natural gifts can be improved by careful study, discipline, and constant grooming. An effective research man must study languages to be able to under-

Based upon the first of a series of illustrated talks given at the Institute of Fine Arts, New York University, during October and November, 1959. The author is well known both as a 'cellist and as a collector of drawings.



Giuseppe Cesari, Cavalier d'Arpino:
Study of a Man Holding a Banner (?)
Black crayon on white paper, 218 X
143 mm. Formerly colls: Lucas; Rich-
ardson, Jr. Collection of the author,
who found it "in the rubble of all sorts
of material . . . at a very small dealer
indeed."

stand foreign books and not just skim the surface. It is also important to study bordering subjects not covered sufficiently in the normal art historical curriculum, like mythology, classical and modern literature, poetry, political history, geography, costume and customs of the past, just to mention a few. All these subjects should be studied, some more than others, but all of them well enough to help the student to find a solution or a source in literature.

To form a picture of what a connoisseur of drawings should know, I highly recommend to those who read German well enough, to take a good look at Meder, *Die Handzeichnung*, a formidable tome, written by a man who cared for one of the greatest graphic art collections, the Albertina, for many years. Some of his text seems so simple and obvious that the reader might be inclined to discard it as unnecessary, but it is exactly this simplicity which brings the mind down to earth, which makes Meder's book the Bible, the supreme instance for anyone interested in drawings. The chapters on technical aspects, drawing materials, paper, matting, restoration are fascinating and indispensable, because it is indispensable for an effective curator to be able to cut a mat, to take a sheet off its backing, to judge stains and glue, to calculate humidity and its bad effects on the objects under his care.

It is easy to say that specialists attend to all this. Believe me, the specialist who is needed in the print room likes and respects the chief who knows what both of them are talking about.

Meder also suggests strongly that a young curator should actually draw, whether he has a talent for it or not, just to feel the life of a line, the reaction of a pen or crayon to the paper surface, the play of light and shade, the intricate and bewildering possibilities of perspective. A short stay in the restorer's laboratory is a good thing too, because it builds up confidence for handling drawings in the right way, without harming them.

In Europe the student is favored by a geographical situation, a historical background, besides the numerous old collections with an abundance of all sorts and qualities. By contrast, America lacks old collections, large or small; what we have to train our eyes on is of rather recent origin, assembled in most cases piece by piece or in small sections. Accordingly our collections are select in character and quality, one way or another, forcing the student to sharpen his mental equipment on less balanced material than his European colleague.

One of my close friends, a well known art historian her America, told me that when he entered the Kupferstich Kabinett in Berlin as a brand new, brilliant Ph.D., Friedlaender received him very kindly and put him to work at once, pointing to an immense bank of shelves, filled with boxes and telling him to start with the first one, just to see what was in it, take each item in hand, make notes about interesting facts and points, but above all: *remember!* This he did for a whole year while Friedlaender examined him once in a while, asking questions such as the various states in Wierix's *œuvre* or how to tell a good impression of a Bonasone from a later one or a copy. The time there was not wasted, because besides all the art historical capital he amassed, he got a supreme education in *patience*, a commodity badly needed in our much too fast-moving world. Along with patience he also learned to look always at everything, everywhere! This is a cardinal rule, basic and sacred for the connoisseur-curator.

I am a strong believer in breaking in the eye, which means simply *look, look and look again!* This may seem to some of you as a waste of time, especially to those who practice looking only with a definite purpose.

It is a fact, that a potential painter has by nature a keener eye than an individual endowed with other gifts or interests; just as a man with an absolute, fine ear for music will always hear more than an average ear. This is why painters usually collect better than other collectors.

When examining a drawing, the first step is to analyze the ensemble without paying much attention to the details. The eye should wander over the object first and only later should imagination follow. Experience will teach the connoisseur to establish a routine for examining various components, like spontaneity of line, imitation of substance, the sensation of visual depth, clear division between essential and secondary elements. Scrutiny of all these

Marco Zoppo, *Man Walking, Carrying a Faggot and Vegetables*. Brown ink over black chalk on white paper slightly tinted red. 198 X 168 mm., formerly coll. Moscardo. In Columbia University Exhibition, Great Master Drawings of Seven Centuries at Knoedler, N.Y. and Oberlin College, Fall, 1959. Collection of the author who found it "in the rubbish of a large shop." "This," he adds, "is just to illustrate the usefulness of the training of the eye."



points will lead finally to the definite opinion whether one is confronted with a good or bad work of art. If one decides for the former, the examination of detail can begin.

This is a very important, almost surgical procedure, divided into many phases. First comes the appraisal of the artistic side, examination of drawing technique, analysis of proportions. Then comes the technical side, drawing materials, paper and condition; this latter must be carried out in stages, especially if the object seems to have been tampered with by retouching, cleaning, additions or restorations. During this phase of the examination, imagination plays an important role and the quick, well-trained and systematic brain will always score over the duller one.

To counteract the danger of going off in the wrong direction, the careful, conscientious and suspicious connoisseur will now take the whole thing apart and start to investigate from an entirely different angle. The investigator's role is now to see behind the obvious image, to reconstruct as much as possible and understand what was going on in the artist's mind before and during work on the object under scrutiny.

Here I would like to mention also, that the basic geometry of the drawing will appear in a new and sometimes clearer light if you turn it upside down.

In the following I would like to mention a few thoughts, which might be of some help, about shortcomings which caused me trouble in the past and sometimes still do.

There are frequent errors to avoid during the examinations of works of

art. The most common of these are haste and lack of patience. Or sometimes a student gets attached too much to a pet problem and seeks to find elements which would bring about a useful or interesting discovery. In both cases we must beware of the subconscious damage done to our mind. The faculty of un-learning or forgetting is also important and has to be groomed carefully. How important this is we realize only when our first wrong flash-backs lead us into channels from where we have to retreat.

One should keep in mind that, if one chooses to, one can find fault even in the works of the great. An error in proportion or perspective, a hazy detail in a larger composition should not turn the critic's eye away from a work of art at once. A great artist might produce something ugly from haste and temperament, lack of interest in a particular detail or too much preoccupation with another.

Some individuals who have made mistakes in appraisal turn often the other way and become too suspicious. Extremes are always dangerous and the connoisseur-curator has to find the happy medium through his own temperament and conscience.

The investigator's intrinsic talents should include an acute and easy memory, grasp of detail, the ability to connect visual memories with the object under examination. He must also be able to spot errors in style, inconsistencies of subject matter, anachronisms and misunderstandings of meaning and action. This last ability can be greatly developed through study and experience; still, the individual who is blessed by nature will start the procedure of forming critical opinion away ahead of others.

It is much simpler to examine a drawing from the technical side. Here we must scrutinize tangible matters, where old-fashioned "know-how" is very effectively aided by modern science and its formidable gadgetry. One can follow a scheme of investigating paper, ink, chalks, chemical and other stains, odor, additions and erasures. All these features must be fitted into the period from which the object under examination supposedly originates. Here also the inspector's efficiency is greatly enhanced by his practical abilities, and the many-sided individual has again a better chance.

PHOTOGRAPHIC NATURALISM AND ABSTRACT ART

William R. Herman

"Works of art are a kind of bulletin on the condition of man; his state of being, his participation in life and his dangerous alienation from life."
—Theodore Werner.

The dispute between photographic naturalism in art and abstract art may be likened to two soldiers engaged in single combat: there are vast armies behind both and a multitude of reasons why they should be facing each other. It would be an over-simplification, to continue the metaphor, to reduce all the reasons to the fact that one soldier is there, occupying a certain amount of ground, and that the other soldier, desiring that ground, must dispossess the first soldier of the area he has occupied.

The opposition is between two divergent *Weltanschauungen*, the most obvious disparity of which is that in naturalism the artist is committed to an external world with the self submerged, while the abstract artist is committed to an internal world of his own making, and the external world is submerged. It is hardly a new opposition, the same disparity may be seen in traditional Egyptian painting, which portrays mental conceptions of reality, and Hellenistic or Roman painting which is concerned with visual impressions; Gothic sculptures which evoke individuality of expression and character are in opposition to the symbolism of the catacombs and the stereotyped faces of most Byzantine art, just as the individualistic romanticism of the early nineteenth century is opposed to the generalization of the Neo-Classical. And yet, there is no black and white, no distinct separation which permits a clean cleavage between naturalism and abstract art. The problem is extremely complex: there are ambiguous interminglings of traditions; every truth implies an antinomous truth, every thesis its immediate antithesis. If abstract art embodies existential philosophy, it also contains denials of existential philosophy in its "Christian" need to establish organic relationships.

There can be no doubt, whatever difficulties are to be encountered, that a thorough investigation of the opposition between naturalism and abstract art is needed. There are two obvious factors that immediately warrant our attention: the first is that modern photography has produced many abstract, expressionistic, and surrealistic pictures, which negates the argument raised in connection with the French Impressionists when their painting departed from

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Fig. 1. Giovanni Bellini, *Saint Francis in Ecstasy*, The Frick Collection, New York.

"photographic" naturalism, viz., that the camera could do a better and more precise job than the painter in depicting external reality. (If the argument is not negated, then the abstract artist must question his present *raison d'être*, in so far as the situation is the same for him as it was for the Impressionist.) The second factor is that we still appreciate the works of the old masters which were "photographically" resemblant to nature. What this suggests is that we value these artists not because they were naturalists but because they were artists, and the artistic merits of their works have little if anything to do with the fact that they were naturalistic. And it may be suggested as a corollary that a naturalistic painting which we regard as an inferior product is inferior because naturalism was its only end and its artistic merits are nul.

Let us take as example one of the early paintings by Giovanni Bellini such as the *Saint Francis* of the Frick Collection (fig. 1). One notices the patient portrayal of every detail, but it is patent that we do not admire the details in themselves, as though they had some special artistic merit; what we do admire is the artist's love for the objects before his eyes, his thorough commitment to the events around him, and that integrity of craftsmanship which Ruskin was so fond of finding in buried niches and hidden recesses.

In this light, the arguments against naturalism can be examined as rationalizations (although necessary rationalizations, as we shall see when we examine some of the other factors involved).

I

The word, abstract, has been opposed to the word, naturalistic. What is the meaning and implication of this? To abstract is to remove something from the organic situation in which it is imbedded, and, since the total organic situation is equivalent to total reality, the less abstract something is, the less it is removed from total reality. It follows, on these terms, that all art has been abstract, since all artists have been selective in their presentation of an organic

situation. It is therefore, in the logic of the argument, only a difference in *degree* of abstraction between the Byzantine mosaic at the Lateran Baptistery in Rome, depicting the Lord between two angels, and Mondrian's *Composition* of 1925.

But there is a difference in *kind* as well: a distinction must be made between abstracting from a situation and abstracting from ideas about a situation. In the first instance, the artist gives importance to the objects before him, or rather assumes that the objects already have an importance, which he, by proper selection, forces into a recognizable and harmonious whole. In the second instance, prime importance is attached to the proper mode of translating the idea into paint, where the idea is related to other ideas or emotions and is unrelated to any particular object. Since idea transcends thing, the visual impression is subsumed or ignored by the mental conception. On these terms we may understand the following statement by Fritz Winter:

My creative work is not based on the assumption that the artistic means of painting are exhausted by the reproduction of the visually comprehended world.

The artistic means of color, line and form have an existence and value of their own which permit the creation of new visual conditions outside of the optically perceptible world; new conditions which lie both within and beyond the present optical world.

What Winter has asserted here is not a new kind of mysticism, but something very similar to wit, as the seventeenth century understood it. It is an elliptical, rather than an enigmatic, art; for, in so far as it is primarily mental, it requires mental effort to make conjunctions or to supply missing ingredients. An example may be drawn from mathematics: if we are given the fact that *X* is equal to *Y*, and *Y* is equal to *Z*, it is up to us to make the mental leap, to supply the missing equation, namely, that *X* is equal to *Z*.

The differences in abstraction may be stated another way: the nonabstract artist deals in *similes*, the abstract artist deals in *metaphors*. The former requires us to see a similarity between things: the painting of this lady *looks like* this lady. The latter tells us that these lines and colors *stand for* this lady. Our consent to the first is in terms of the precision of the simile, for it is the presupposition of equivalence that must be met. Our consent to the second is in altogether different terms, for in metaphoric wit, the test is only one of coherent possibility, not of actuality. We need, for example, only recognize the possibility of two lovers being likened to beaten gold or twin compass legs to accept John Donne's metaphor in *A Valediction: Forbidding Mourning*:

Our two soules therefore, which are one,
Though I must goe, endure not yet
A breach, but an expansion,
Like gold to ayery thinnesse beate.

If they be two, they are two so
As stiffe twin compasses are two.
Thy soule the fixt foot, makes no show
To move, but doth, if th'other doe.

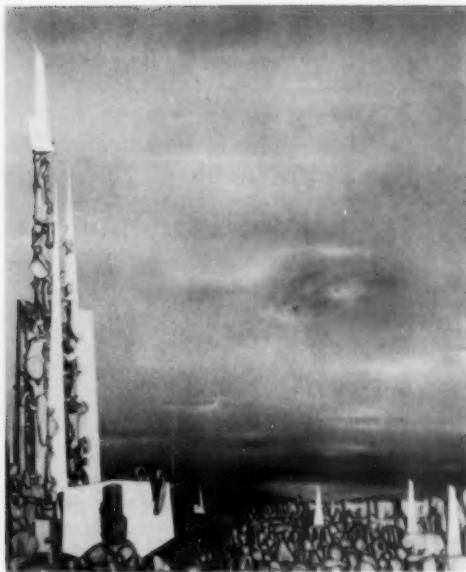


Fig. 2. Yves Tanguy, *La Rose des Quatre Vents*. Photo courtesy of Pierre Matisse Gallery.

And though it in the center sit,
Yet when the other, far doth come,
It leanes and hearkens after it,
And grows erect, as that comes home.

And it is this metaphoric relationship that the abstract artist has insisted we should understand, whether it be in Tworkov's *The Wheel*, Riopelle's *Forest Blizzard*, Leger's *Still Life* (1924), Tanguy's *La Rose des quatre vents* (fig. 2), or any number of other "abstract" paintings. For the "witty" painter, it is unnecessary that his painting look like a wheel, forest, still life, or a rose caught up in four winds. The painter of the metaphoric therefore makes greater demands upon us than the one dealing in similitudes; indeed, there may be insurmountable demands to the extent that the metaphor of language and the metaphor of painting may be non-equatable—but that is another problem. We may observe, in concluding this point, that the term, "nonrepresentational," is inadequate, for the contemporary artist is as representational as the Renaissance artist; the object only has changed: ideas or emotions are now the objects of representation rather than things.

The psychological implications of the preceding remarks must be included in this analysis, for, in so far as we understand abstract art to be involved in mental conceptions rather than visual impressions, in metaphoric wit rather than similitude between painting and object, the selfhood of the artist becomes all-important, and the object, as an external event, loses its value. That is, the meaning of any object lies solely in the artist's interpretation of it, and its value is only that which the artist is willing to give to it. The

self emerges as the supreme importance and the limits, the frontiers, of the artist's concern are the nerve endings in his own integument. There is no need to know an object as it is commonly known; for the only knowledge that matters is the artist's knowledge of *his* idea or emotional reaction.

But when the artist excludes the external world of objects in his scheme of evaluation, it is also the case that the artist is simultaneously being excluded from the world he rejects. (Whether the artist himself rejects himself from that world or the world rejects him because of his attachment of importance to himself is of no concern to this study; nor is it important here to inquire if this is a *bad* state of affairs. We are simply trying to discover the factors in the situation.) It was mentioned above that the naturalistic artist committed himself to an external world while the abstract artist has committed himself to an internal world. It should be added that the precise commitment is one of emotions; rarely are there sensuous, delightful feelings in modern abstract art as there are say, in Rubens. Even a painter such a Rothko, who is both delightful and sensuous in some sense of these words, differs from a Rubens not only in subject-matter but in the fact that painters such as Rothko have committed themselves to the *effect* and not the *cause* of the sensual. Balthus like many of the contemporary artists who give importance to the human body, presents his figures in an intellectual, non-sensual manner.

The concomitant emotional reaction to the predominance of selfhood and the withdrawal of emotional attachment to the external world has been the alienation and isolation that play so prominent a role in existential philosophy. Now these feelings are particularly strong ones, involving in the recognition of their cause a certain anguish. And because of this anguish, it is desirable and expedient to overcome these feelings. Thus, at the very moment of their formulation, a counter-reaction occurs. Feelings must be met with feelings, as anyone acquainted with psychoanalysis knows, and the desire for selflessness must oppose selfhood. It is no surprise therefore that the artist today, when he articulates his aims, emphatically asserts his concern with feeling, rather than with intellect, and no surprise that contemporary art "speaks" more loudly than any philosophical system of relationships, of objects-in-relation, and of the "new space" where those relationships are established. Examples may be found not only in contemporary painting but also in sculpture such as Hajdu's *Soldiers in Armor*, Armitage's *Seated Group Listening to Music*, or Medardo Rosso's *Sick Man at the Hospital* (to go somewhat backward in time): figures are imbedded in a background, part of it, emerging out of it; the figures do not exist in separation, uniquely individual as figures were classically represented. Nor is this the only solution to the problem of isolation and alienation. The sculpture of Moore and David Smith for example, make use of space as a physical entity, entering into the figures or objects, and therefore permitting them to enter into surrounding space. These examples are the counter-reaction to the alienated state so poignantly portrayed in the work of Giacometti, where the figures are not only tragically isolated by their spatial existence, but also by the fragility of their material.

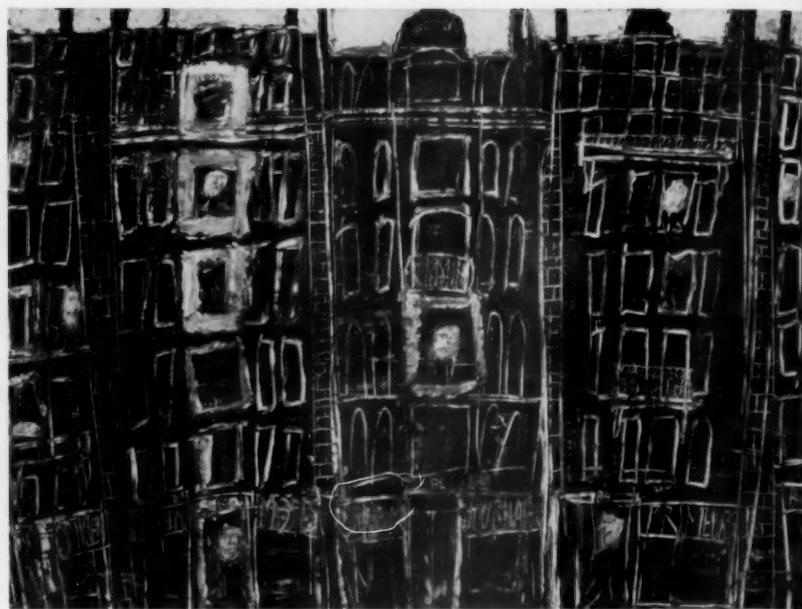


Fig. 3. Jean Dubuffet, *Apartment Houses in Paris*, 1946, collection of Mr. and Mrs. Ralph Colin, New York. Photo courtesy of Pierre Matisse Gallery.

In painting, the attempt to discover organic relationships is equally apparent. Pollock painted with his canvas on the floor because, in his own words, "On the floor I am more at ease, more a part of the painting, since this way I can walk around it, work from the four sides and literally be *in* the painting." Soulages informs us that he was moved by the fact that painters such as Piero della Francesca and Van Gogh "got involved in a total human experience, how space or any other human element impossible to disconnect from their painting, participates in their poetics, in their style." And Capogrossi, in his credo, asserts that "drawings do not stand necessarily for something *seen*, but can also express something within ourselves, perhaps the tension of a human being plunged into reality." When the painters and sculptors gave up the "picture-window" point of view, a consistent factor in naturalistic art, they were seeking more than a different vantage point of perspective: they were seeking involvement; they wanted themselves, or space, or objects-in-space, to be part of the work which is an emotional entanglement. Bazaine's *Earth and Sky* or Dubuffet's *The Busy Life*, may illustrate the point: there is no separation of figure from background, of one object from another; they intertwine, blend, collide and merge, with one another. The point of view is within the painting, not outside it (see fig. 3).

The involvement, however, is not with objects *per se*, for it is of the essence of non-objective art, and abstract art generally, that precise objectifica-

tion should never be permitted to emerge, since this would permit the object to be isolated. The breakdown is accomplished by fragmentizing lines and masses, destroying any sense of continuity and boundary, and therefore forbidding any coalescence of elements into a single, finite figure, or configuration. The merger, it must be insisted, is accomplished within the painting (and within the individual insofar as he takes his vantage point within the painting).

What we have examined here, in this section, is not only a departure from photographic naturalism on the part of abstract art, but the implications which are inherent in that departure: a loss of value for objects external to the artist, the consequent isolation of the artist from the external world, and the attempts, through the embodiment of different conceptions and feelings, to re-establish on a different plane the felt relationship of the artist to his world and of the things in that world.

II

Heretofore, certain *differences* between pre- and post-daguerreotype painting have been emphasized. It would be well to observe the extensive traditional elements in contemporary art.

The baroque tradition, for example, is very much in evidence if not in content, at least in idea. In the baroque period one means of giving unity to a painting was the use of a single light source pervading the entire painting, and therefore linking all objects in that painting within a common space and time. Rembrandt destroyed the finitude of line and silhouette, merging the mass of the object with the space and background around the object. Now, when objects in a painting began to share a common light, absorbing in themselves the confluentes about them, they began to lose their uniqueness and sense of isolated existence in space. Their relationship by symbol or story began to be replaced by a relationship in painting. Balthus' *The Golden Days* (fig. 4) is obviously in that tradition, but all of the abstract paintings have absorbed the principle involved.

Object-in-relation is not so novel an idea as it may seem; indeed, it is inherent in the near-eastern (or Christian) *Weltanschauung*, as opposed to the classical, pagan, point of view. The classic and neo-classic conceptions are of individuality, of objects unrelated and specific and finite in their being. The pagan religion emphasized that individuality. Zeus and Aphrodite (and their Roman counterparts) are the only married gods—while the mate of the first is part of the life principle, and Hephaestos, the mate of the second, is impotent (he is "crippled"). There are no Madonnas; and while relational terms such as father, mother, sister and brother exist, they are there as conditions of individual existence, defining that existence, but only important insofar as they affect the individual involved: the Greek tragedies may be submitted as evidence. But in the near-eastern and Christian religions, individuality is de-emphasized, and family becomes the unity and foundation of life. We have



Fig. 4. Balthus, *Les Beaux Jours*, Photo courtesy of Pierre Matisse Gallery.

Madonnas, for example, in *Isis and Mary*, and the relational terms attain great importance. Instead of unique gods, one acquires a threefold god, inseparable in his trinity, while workers in the church take on family titles of father, mother, sister, brother and so on, until individualism in itself becomes unheard of as a direction in life, and a heresy later on.

The object-in-relation, then, is a novel way of expressing an anti-classical, pro-“Christian”, conception of organic unity, and is a means, emotional in substance, of overcoming the felt alienation and isolation of the artist. Considering the so-called failure of organized religion today in conjunction with the factors revealed in this analysis, it is not surprising to hear the French artist, Manessier, saying that “in order to understand our painting, it is necessary that Christianity recover its place in the life of the world; all will be saved if we recover the evangelical spirit, the spirit of childhood.” A spirit, that is, which has a sense of family, of belonging, and no intellectual conception of isolation and alienation from society or from a brutal industrialized age: unifying feelings rather than cleaving ideas should predominate.

Yet, if existentialism does not go back to the ancient Greeks, it is certainly not novel nor solely contemporary. Insofar as the psychological reactions to isolation and alienation have affected contemporary art, a few remarks on this tradition are warranted. It is quite possible that the grim remarks the

artists have passed concerning the industrial age and the people who have grown up within its aegis are quite true: that mass education has resulted in mass mediocrity, and that the *nouveau riche* has set very poor standards for the *nouveau goût*. But it is also possible that some light may be shed by regarding modern art as the extreme of romanticism. And by that term, I mean here the particular egoism, emotionalism, the agony of aloneness, and the love of being alone which are associated with that term.

One tends to think that neo-classicism in art lasted into the nineteenth century up to the triumph of Ingres, and then romanticism burst in with Delacroix. But the seeds of romanticism had been sown over a century before, and the movement reached its culmination in literature long before Delacroix. In the eighteenth century one observes the growth of deism which, in Shaftesbury's *Characteristics*, finds the solitudes of nature far more inspiring than preachers in pulpits. The romantic longing for nature in the eighteenth century brought fame to the seventeenth century landscape painters, particularly to Salvator Rosa for his wild and rugged scenes, but also to Poussin and Claude, and to Ruysdael and Hobbema. The poetry of William Collins (died 1759) is replete with the romantic agony. Nor should we forget that Hogarth, the advocate of the serpentine line (a "romantic" idea), antedates by several years the neo-classic, Sir Joshua Reynolds. As we move into the nineteenth century, the romantic ego is defined as alienated and isolated from society. Coleridge's *Ancient Mariner* chants

Alone, alone, all, all alone,
Alone on the wide wide sea,
And never a saint took pity on
My soul in agony.

Late in the nineteenth century, Matthew Arnold generalizes this condition of loneliness:

Yes: in the sea of life ensh'd,
With echoing straits between us thrown,
Dotting the shoreless watery wild,
We mortal millions live alone.

Dicken's *Oliver Twist*, Hardy's *Tess of the D'Urbervilles*, and many other nineteenth century characters wander around, orphans, alienated and isolated from their society.

Although these illustrations come from the literature of the period, the feelings involved are equally apparent in the art of the nineteenth century. Impressionism and expressionism are developments of romanticism in art. The pre-Barbizon painters did not need to go to nature for their landscapes, not because they were satisfied with idealistic mental conceptions, but because they were not concerned with *their own* impressions of it; they could accept, without any philosophical anxiety, the doctrine that there was a real external world

which they could paint with the approval of the public at large. The Impressionists, on the other hand, went to nature with an entirely different set of pre-conceptions, and the result was a highly personal, subjective art. Thus, a contemporary artist like William Scott, who informs us that he paints from memory, must be linked to the romantic tradition rather than the pre-Barbizon tradition because the point of departure is the attitude towards the self in relation to its objects, and not just the attitude towards the object.

There remains another instance by which the contemporary artist may be linked to the romantic tradition, and this is his liking for primitive art. The emulation of primitive art forms is more than a liking for simplicity and abstraction which is to be found there; it is an atavism that parallels the romantic return to nature, the acceptance of Rousseau's philosophy, and the glorification of the "noble savage." The search for primitive simplicity is the search for an anodyne to the romantic agony.

III

It is apparent that the "daguerreotype-argument" which has been put forward in an attempt to explain the opposition between photographic naturalism and abstract art is simply a rationalization of an extremely complex situation. The picture that emerges is of two different, but not necessarily opposed worlds. In one, the philosophical attitude is naively realistic, and the psychological attitude is one of acceptance; in the other, the philosophical attitude is subjectively idealistic, and the psychological attitude is one of rejection. In one world, the "Christian" idea leads to a search for classic uniqueness and identity; in the other world, the "Pagan" ideal leads to a search for "Christian" submergence and the loss of identity through an emotional, but non-sensual involvement. One world leads to a humanization of art, to the love of wholeness and the sensual completeness of life; the other leads to "the dehumanization of art," to the love of the fragmentary and the breakdown of wholeness.

It would be foolish to assert that one world is better than the other: both have produced great works of art; both have spoken the truths and the emotions of their times. The articulation of artistic truth does not spring disembodied from ivory towers; it springs from an intelligent intuition of the *Zeitgeist*, and ours is dissimilar from the preceding ones.

Perhaps the romantic agony is almost at an end. Léger's paintings, after all, hang in the United Nations. Designs based on Mondrian are to be found in the banks and advertising agencies; furniture and dinnerware in modern design, reproductions of modern abstract paintings are in many homes. And it may follow upon the acceptance of the artist by the world, that the artist will no longer feel his alienation from that world. If the end comes, it will not be followed by a return; art never returns: it rides no pendulum. But it may change in the sense that it will emphasize some traditions it has felt necessary to reject up to now.

Fig. 5. Picasso, *Shepard Holding Lamb*, Collection of Sturgis Ingersoll. Photo Philadelphia Museum of Art.



This essay began with an epigraph quoting Theodor Werner; the phrase that immediately follows that quotation is this: "Man seeks man." Perhaps this is the prophecy, the new way of the heart: not ideas, nor emotions, but man, in his wholeness and completeness. Are Henry Moore's *Madonna and Child* (at the Church of St. Matthew in Northhampton, England), Manzu's *Portrait of a Lady*, or Picasso's *Shepherd Holding a Lamb* (fig. 5) indications of this? Perhaps. It will depend, as always, on the new generation.

ART COURSES FOR THE ELEMENTARY TEACHER

A Challenge

Beverly Davis

The indispensableness of creative art in the elementary and secondary schools is becoming more generally accepted in most contemporary educational thought. The values contributed to the individual by the creative thinking, the growing awareness, and the personal feeling and knowledge involved in painting, drawing, sculpture, and design are not gained in any other discipline in quite the scope or depth in which they are achieved in the arts. Consequently, the art education of the elementary school teacher is extremely important, for it is she who can neglect and hamper, or inspire and further, the creative growth of children. At any stage in a child's progress through school, an improperly or insufficiently educated teacher can seriously thwart his development in the power to feel, search, discover, and know, which becomes refined through meaningful art experiences.

Truly, the climate of a nation's culture may be conditioned in the elementary classroom, since it is a fact that a person without aesthetic education or experience in his early years does not readily begin to feel and to discern, to express and to communicate, in the arts during his secondary or college education or later in his adult life. Those capacities for sensitivity and sympathy, for feeling and expression, half dormant and undeveloped in every young child, must begin to be nurtured from the beginning of his life, not spasmodically stimulated at occasional points along his way through school. In short, the depth and fineness of individual life and the richness and value of our culture, depend indirectly upon the training which the classroom teacher receives in art. Thus

it is no exaggeration to say that in the college art courses for elementary teachers, much of the sensitivity or the insensitivity, the depth or the shallowness, of our culture can be determined.

It is a usual requirement that teachers have a semester or two of art training in their college preparation for teaching. The seriousness of these courses and the necessity for the finest of content and instruction within them cannot be overemphasized. The gravity of the problem of standards here revolves about the fact that, for the majority of teachers, the one or two semesters of art required in the elementary education program is all of the art training which they will receive. True, the teacher may elect another art course or two if she has time, and she can always return for further instruction or possibly attend a summer workshop in creative art. But in any case, the art program which she initiates in her elementary classroom will rest firmly upon the attitudes, ideas, materials, and aesthetic experiences to which she was exposed in a semester or two of art education in the college she attended. The fact is that one insufficient, carelessly planned, or half-heartedly taught course can lower to mediocrity the art programs of several elementary classrooms, and consequently can deprive countless individuals of those values resulting from a strong aesthetic education continuous throughout their school years.

Since the majority of students in the college art education course have had no background whatsoever in art, and since one or two semesters is all which most of them will ever receive, the designing and directing of such a class, in all that it

must accomplish, takes on the conflicting problems of a kind of tour de force. Dangers can arise from trying to accomplish too many projects too hurriedly, thereby risking the loss of quality, or from simply not accomplishing enough, thereby leaving a strong gap in the teachers' knowledge of art. There is a more serious danger of relegating the course to a kind of second-rate collection of manipulative exercises, lacking in enthusiasm, meaning, and distinction.

Certainly there is no ideal art education program which can be rigidly and clearly defined as to number and kind of projects, lectures, and materials. However, this should not mean that the course can be one in which anything and everything goes. Emphasis must be placed upon the meaning and the value of all content presented and upon providing the future teacher with as many varied kinds of experiences in art as can be handled without the sacrifice of depth, insight, and excellence of performance. The content of the course must be flexible, dynamic, and free from repetition, so that new ideas can occur and develop. Yet the course must never be considered a place for the seeking of the new, only for the sake of originality and novelty. Nothing could be worse than an art education course based upon creation of the easy, the short cut, and the novel, a sure way to the creation of trivialities.

There are countless pitfalls to be avoided: repetition from semester to semester, and a resulting stereotype in ideas sent out into the elementary school; too many or too few projects mastered in class; either too strong an emphasis upon how to teach art, or no instruction at all in teaching processes; too great an emphasis upon skills and techniques, or a laissez-faire attitude that, since everyone is by nature creative, skills and techniques are not necessary—an attitude which leads to careless craftsmanship and to pointless free-expression. There are, too, the dangers of teaching only for the aesthetic growth of students in the class or of teaching only an accumulation of juvenile projects which can be directly carried over into a class-

room for children. There is the need to avoid conducting a how-to-do-it class, and yet a need to include instruction in how to do many various things, since the majority of persons in the class will not have such fundamental knowledge as how to mix two colors together with a brush, or how to work a lump of clay with the hands.

There is also the problem of helping each student to develop a philosophy of art education. The usual future teacher approaches her required art course unsure, worried about her lack of ability to draw, and puzzled as to the reason for the course's being required at all. Literally, she walks through the doorway into a foreign, and to her thinking, perhaps a hostile world. She must fill, in one or two semesters, the huge gap usually left in her own growth and development by the lack of an art education, and she must fill this gap so successfully that she can prevent its occurring in the lives of the children whom she will teach. An awesome assignment!

It is necessary to stress the attitudes of the instructor of the college art education course. He must be a serious creative artist, devoted to the constant continuous deepening and perfecting of his own insights and the expression of them. He must be equally as concerned with the need for education of the classroom teacher. The moment he loses devotion to either of these causes, or a belief in either, his effectiveness as an instructor diminishes. This is equally true of the instructor of professional artists, of the art specialist at the secondary or the elementary level in public school education, of the art supervisor, and of the instructor of art specialists and supervisors. All must be actively creative in an art medium and at the same time dedicated to the necessity for educating others through art. The best teaching in art always begins in the example, enthusiasm, sincerity, and high standards of the instructor.

As for the art education course itself, it must continuously embody philosophy. The future classroom teacher must dis-

cover the necessity for art, the very particular values it contributes. Because she must develop within a few weeks, a complete, sound, vital, growing philosophy of art education, the care and thought given this aspect of the course is tremendously significant. Throughout the course, the teacher must be led to realize fully the "why" of every project, material, and idea encountered. Lecture, constant evaluation of projects, and discussion between instructor and students are valuable. Most definitely clarification of ideas by writing, by thinking things through on paper, is essential throughout the course, as well as in summary at the conclusion of the semester.

Some basic factual information is also necessary. The classroom teacher must know the characteristics of the art of children at various ages and what to expect and to seek in the growth and development of the child in the light of his artistic expressions. She must know what art is, and what a work of art, by adult or child, embodies. She must gain as vast a knowledge as is possible about materials, techniques, ideas, projects, and tools, and in relation to such knowledge, she must consider the practical problems of ordering, storing, caring for, and inventing material and equipment.

Despite the necessity for developing a sound philosophy of art and a wide accumulation of practical knowledge, the course must center principally about actual creative work. For the teacher must first be educated in art, before she can educate others. Constantly, however, the projects undertaken individually in class must be considered from the educational standpoints of their value at varied grade levels and the effective methods of introducing them to children. It often happens that the designing and executing of a course in art education becomes the guide, the basis upon which the future classroom teacher will build her own course. No matter how insistent the instructor may be that the teacher must create her own art program, she is nevertheless going to begin upon the foundation

of the art education course which she has experienced, adapting it quite directly to the grade she teaches. This is understandable when one remembers that in most cases the college art education course is the only chance a young teacher has had to experience art at all in its reality as a profound and illuminating discipline, in essence a way of life. When the college instructor realizes that his course is certain to be a model, a beginning, for countless art programs in the elementary school, he surely cannot help but gain some new sense of responsibility for what he teaches.

In individual studio projects, there are obviously countless valuable possibilities. These projects should vary from year to year and certainly among instructors. Nevertheless, there are some basic art experiences that should be embodied in some form in every such course. For example, drawing is essential, being the most direct and comprehensive form of visually interpreting experiences. There should be emphasis upon various kinds of ideas to express; one should work with various kinds of materials, papers, tools, and techniques, and there should be great stress upon development of more perceptive vision, greater skill, and more freedom, daring, inventiveness, imagination. Projects in painting and in two-dimensional design are also essential. Such experiences can consist of work in any of the countless types of painting, collage, printmaking, weaving, textile design, and mosaics. In every project, the importance of the quality of the experience, the searching attitude, full exploration of possibilities, enthusiasm, sincerity, care of design and craftsmanship, and sensitivity and feeling should be impressed upon the students throughout the process of creation.

Sculpture is also essential in the art education program, and work in clay is nearly indispensable, being so significant and valuable a material in the elementary school. In clay sculpture, emphasis should center upon sensitivity toward idea, inventiveness and effectiveness of design, and careful craftsmanship. Three-dimensional design and sculpture in materials such as

wood, paper, wire, metal, plaster, cardboard, plastic, and paper maché, can be chosen at the discretion of the instructor, but some work in three-dimensional construction in some of these materials or similar materials is necessary both for the development of awareness of good design and imaginative creation in spaces and volumes, and for the teacher's understanding of the nature and value of this form of art.

At all times there should be insistence upon seriousness, full development, and completeness of expression. Emphasis should be placed firmly upon ideas, content, sensitivity, and feeling, as it is only through perceptive and poignant insights into human experience, really seeing, feeling, knowing, and meaning something, that art has a reason to be. Technique should be stressed as a way to more effectively achieve expression of such ideas. Technique is only the way to illuminate what one realizes through becoming aware and more fully alive.

During the creation of art, the future teacher should be made continuously to realize what she is doing and why, and to discern the qualities, the strengths and weaknesses of what she and other members of the class are creating. Individual discussion with a student, occasional oral explanation by the student of her intentions and the results, and summarization in writing can help to foster this understanding, which is essential if art is to be a profound experience for these individuals. Because the number of studio projects must be limited to insure high quality of achievement, the instructor should discuss many different possibilities of ideas, materials, and techniques not actually covered in the studio work of the course. Every effort should be made to challenge the future teacher to broaden and to deepen the scope of the art in her classroom.

Art history and appreciation likewise must be included in the elementary art

course. It is impossible to conduct a survey of the whole history of art in such a course, to any degree of completeness, but the stressing of the importance of art appreciation for children, some understanding of individual paintings, prints, sculpture, and drawings of various styles, and a knowledge of important books and periodicals are necessary. Above all, the classroom teacher must be shown the way to the perceptive understanding, the full experiencing, of works of art of many kinds, so that she will not only be capable of expressing ideas in various art media but of communing with the art of others. Being able to respond sincerely and intelligently to works of art, she can find her way to increasing the art appreciation of the individual children in her care.

The art education course for the elementary teacher should achieve a kind of transformation of the aesthetically unawakened students who enter the class, into more sensitive, alive, and appreciative individuals. Unless the course can achieve this to some degree and unless it can transform the attitudes of its students toward a belief in the need for art in education, it has certainly failed. As the course is both the beginning and the end of formal art training for most of its students, it must in a few short weeks begin and conclude a complete art education. And yet it must be so effectively presented that it becomes but a beginning of a more illuminated life for the future teacher, in order that she can create upon what she has found and has become, and thereby can illuminate the vision and the lives of the children whom she will teach. Such a tremendous and vital task challenges every college and university course in art education to put forth the very highest in inspired and distinguished instruction.

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THE ART STUDENTS' RESPONSIBILITY IN THE UNIVERSITY

Dorothy Eisenbach

University art conferences throughout the country frequently discuss "The Responsibility of the University to the Art Student," I'll reverse this and talk briefly about the responsibilities of the art student in the University. Of course this immediately becomes the responsibility of the student himself, and involves the integrity of the whole University program which in turn gets right back to teachers like myself—and there goes the title of this talk.

About 25 to 30 years ago, the creative art that was taught in many schools of higher education was an isolated subject, and often was only a service course, existing without nourishment from its "discriminating relatives," philosophy, sociology, literature, psychology and, in many instances, art history. The intellectual hierarchy looked frowningly on this newcomer and usually ignored its very existence. Previously the serious business of art had been left to the professional schools, while dilettantism flourished in the universities.

We are all well aware that the fine arts have made tremendous strides in the University, at least in quality of students if not always in creative and artistic quality, and that in the near future we must be ready to cope with a greater surge of hopeful "Bachelors of Arts" and "Bachelors of Fine Arts." Much too frequently art has been considered as apart from day to day living, and as belonging only to a select few or to the pseudo intelligentsia. This distorted point of view has not been easy to combat, nevertheless, communication has taken form between art and the humanities as well as the sciences. The artist-teacher, the historian and the aesthetician have recognized the importance of that which exists beyond mere technique and a bare smattering of art history, and found that if the art student was to develop

beyond the periphery of craftsmanship, a twofold curriculum was necessary. Most universities now offer the student opportunities to explore the creative aspects of art and to enrich his world conceptually and aesthetically. However, there is still the danger that art may be taught in a stilted, supposedly intellectual manner, resulting in stereotyped academic forms; or the danger that art will become nothing more than emotional mish-mash under the banner of "free expression."

We are all aware of students who are seemingly satisfied to work "by rule" and who frantically search for a formula. Although such a student may lack perceptual understanding he cannot be condemned if he has the industry to work, for actually he desires the experience of artistic creation. We also realize that it is impossible to teach emotional and spiritual values as such, for these values lie in the very essence of rich and full experience. We do know that the craft of the arts can be taught, but that the legacy of technical know-how has become subordinated to the emphasis on the psychological and the intuitive aspects of art that constantly bombard the student. It is here that we again come in contact with that phrase "free expression," but hasn't this phrase been overworked, and hasn't it given the student a false concept of the real meaning of freedom? Let's bury it right now—students are often subjected to new ways of seeing—and I don't mean perceiving—and when these new ways of seeing have lost their ardor, or have been found out as clichés, new forms are invented for him.

However, the sincere student cannot follow the path of complete security nor collect preconceived art forms, he must assume some responsibility to search into the validity of the past and demand the respect of the present. Of course, we must

encourage him to discover personal concepts and help him to form attitudes within the framework of artistic perception.

Often when the student first enters the University and elects creative art as a major, he is bewildered and wholly unprepared for the very work he has selected, and has little, if any, understanding of art. This new world of art is a strange and even shocking one, and many of the student's most cherished notions are shattered. One must recall though that too often he is a product of the slick magazine, the television, the comics and a high school art course that taught a few techniques that relied on the "beautiful accidental," but left out the marvelous realm of ideas.

Economics can also be an upsetting factor in the lives of students, especially the graduate student. If teaching is the goal of the student he often looks for a school that can give him an advanced degree in the shortest length of time and with the least amount of effort, for he has been weaned as a student in an age that does not place a premium on discipline or industry, and it becomes very easy to set aside the challenge to reach out and explore the microcosm and macrocosm of art.

This leads directly to the problem concerning the length of time involved in securing a Master of Fine Arts degree. The minimum time for a Master of Arts, or M.A., is obviously one year. However, some schools offer a one year Master of Fine Arts as opposed to a two year minimum Master of Fine Arts in other schools. This is confusing to the student, the teacher and the administrator. Thus, it seems necessary to establish both the time element and the broad curricula leading to the Master of Fine Arts degree, especially since this degree is usually a terminal degree for the student in the creative arts.

Most of us teach with words and symbols that are often foreign to the expression of art. Herbert Read said "One may read about the brilliant conversationalists Whistler and Rodin, and in this same cate-

gory one should not forget the writings of Vasari and also the treatise of Da Vinci. It is here that we realize the fallacy of words when related to art." Today we search into the letters of Van Gogh to tell us something about his genius. One wonders if in a hundred years or less, these same letters will not seem foreign to his work.

Contemporary art is not a technical problem, nor is it a problem of reducing the appearance of nature to the two dimensional or to the three dimensional. It is an aesthetic problem related to the world about us, including philosophy, psychology, sociology as well as the metaphysical. The student is thus confronted with a maze of pattern through which he must work his way.

Because the art of today seems to emphasize personal expression and creative intuition, there is a tendency of students to become involved in a mediocre pastiche of abstract expressionist forms. The responsibility of the student is thus concerned with maintaining drive and integrity in his investigations into the substance of art. His role becomes one of humility, for it takes time to learn, to examine and to develop his own personal, ordered world of art. The student is quite alone in his world of art, but it is not a lonesome world.

I cannot give a glowing and glamorous report of the work in the art department at the University of Colorado, nor can I do so for the student, for there is much to be attained before the serious business of art can reach both spiritual and intellectual heights. One does not expect the student to reach maturity while in school, but one hopes to foster ideas and self discipline, and to nurture the attitude that art is not an educational commodity, but a condition of life.

Read at the annual meeting of the College Art Association in Cleveland, January, 1959. The author teaches painting at the University of Colorado.

PROFESSIONAL TRAINING IN ADVERTISING DESIGN

At the University of Michigan

Donald B. Gooch

In the summer of 1957 the University of Michigan Art Department placed its first students in an intern training program in advertising design. In cooperation with the Campbell Ewald Co. in Detroit, a program was arranged whereby art students specializing in advertising design could spend the summer between their junior and senior years in a realistic but controlled situation enabling them to become oriented to the profession of their choice before the completion of their undergraduate training.

The objectives of the program were several: first, it represented an incentive to effort and a reward for superior performance in the student's first or second semester of professional concentration; second, it gave the student who was depending upon summer employment an opportunity to earn while furthering his career education; third, it gave the student a criterion for the evaluation of his own progress toward a professional standard of performance in design, techniques, and procedures; fourth, it represented to the student an opportunity to test his convictions as to a choice of career; fifth, it would enable the determined student to focus his efforts toward recognized goals when he resumed his university education in the fall; sixth, the student was placed under no obligation either to the Campbell Ewald Co., the university, or the profession, and there were no credit hours earned toward the degree. The first four students to participate were selected by the instructors of the classes in advertising design.

Campbell-Ewald determined the program and compensated the students di-

rectly with no University supervision or control. The agency program consisted primarily of orientation and indoctrination with no stated responsibilities on the part of the students. They were each under the supervision of a company art director; assisted him when convenient; worked as a group and with members of the copy department, as well as with intern copy writers. They were placed in a favored position and attended planning, presentation meetings, and other functions not open to the average departmental employee. In other words, they had a "ball," but at the end of the summer there was little tangible evidence of their ability as designers beyond one very good institutional ad in the *New Yorker*. The work of these students during their next semester or two did not demonstrate any marked degree of improvement in spite of their enthusiastic evaluation of the summer experience. One student eventually decided upon teaching as a career, and of the other three none returned to Campbell-Ewald upon graduation.

On the basis of this experience, the program for the summer of 1958 was re-evaluated by both the University and the agency, and the following changes were effected.

The program was placed on a fellowship basis with Campbell-Ewald establishing a fund under the auspices of the University. An eight week summer session course was adopted for 2 hours academic credit under supervision and control of a faculty member.

During the course of the spring semester the head of the art department of the Campbell Ewald Co. in the role of

visiting critic assigned a problem to the students in advertising design, gave one critique and a final evaluation, and on the basis of student performance in this problem plus an inspection of portfolios the four fellows for the 1958 summer internship were chosen jointly by the university instructors and representatives of the Campbell Ewald Art Department.

These fellows enrolled for the prescribed course with the University summer session and received their scholarship from the University. When they reported to Campbell-Ewald, they were given a comprehensive assignment to develop a hypothetical campaign under the direction of one or a team of art directors for each phase of the project. They made group presentations at intervals before the copy and art chiefs; they worked with copy interns as well as copy department personnel, attended other campaign presentations, made several field trips, reported at intervals to the university faculty member assigned to the course and returned to school in the fall with visible evidence of a very creditable achievement in the development of an advertising campaign for news paper, magazine, poster and direct mail media.

In subsequent semesters work, these students were outstanding not only in advertising design, but in other art areas as well. Upon graduation all went into agency art direction, two with Campbell-Ewald. In an evaluation of the 1958 program, it was difficult for either the university or the Campbell-Ewald representatives to recommend any changes for improvement. As a result the 1959 program is expected to follow the same pattern.

The summer internship program just described represents the culmination of several years of effort to improve the professional quality and performance of graduates from the advertising design curriculum at the University of Michigan art department.

Other aspects of the total program involve the encouragement of professional practice and organizational activity among the full time staff involved in the teach-

ing of this subject; the cooperation of the Department of Art in the educational activities of the Art Directors Club of Detroit; the participation of students in the Club competitions; the collaboration of the Department of Art with the Department of Journalism and the School of Business Administration in organizing an annual University of Michigan Advertising Conference with published proceedings; the use of visiting critics from the profession to supplement the teaching of the full time staff in this area of instruction; the incorporation of practical projects as regular class assignments to provide students with the opportunity of carrying ideas through production to complete realization; the curricular emphasis upon a broad education involving cultural and social insights as well as skill and training in art; and finally a methodological emphasis on creative thinking in the solution of design problems.

All of these factors in combination plus the cooperative and enlightened attitude of many advertising organizations, agencies, and studios in the Detroit area have placed graduates from this University Art Department program in an enviable position of acceptance by the profession. Many of these graduates of the past ten years have achieved positions of importance and responsibility in the art departments of several agencies and each year manage to capture a disproportionate number of awards and prizes in exhibitions of advertising design.

Among the professional organizations and agencies in addition to the Campbell Ewald Co. which have been most cooperative with the University of Michigan program are the Art Directors Club of Detroit; the Michigan Council of the American Assn. of Advertising Agencies; the J. Walter Thompson Co.; Kenyon and Eckhardt, Inc.; Allied Artists Studios and MacNamara Studios.

We at the University of Michigan feel that this kind of cooperation in professional education represents a beneficial merging of mutual interests with the most tangible results in favor of the student.

POETS ON ART

A MOBILE BY CALDER: I

ever so gently
see it
snowflake shower
breathing

in a big silence
of space
it falls
soft as past a window

casts its cool
and contrapuntal
shadows
on a gallery wall

like flowers
nodding at leaves
or a hand caressing
a lover's hair

—ELIZABETH POLK BENSON

A MOBILE BY CALDER: II

with a gentleness like love
the black fish swims in air

the air swims through the fish
the black fins tremble, glibly glide

and nose the playful shadow
slanting down the wall to meet it

—ELIZABETH POLK BENSON

GERMAINE RICHIER: ARAIGNÉE

As if this thing had torn itself
from agony and now exists
as somewhat human, still part pain,
the big body, heavy belly,
the bursting fruitlike pelvis swells
on crumbling legs: these thin sticks sink
into the earth, breaking; skeletal arms
stretch, attenuate to reach

and grasp, with gnawing ache to hold.
The head is small, inconsequential.

Viewed from the side this woman
is falling before a star;
in the same instant her hand is a star—
it is this that she is afraid of.

—ELIZABETH POLK BENSON

CHARDIN: LA RAIE

Essence lies in presence, the real in feeling.
There is reduction here by means of passion;
More love than the Dutch show, less plain comfort.
His facts don't fool the eye. If the start was fish,
The end is drama, reaching, enriching
The spirit through sense-sight.

—HOWARD FUSSINGER

LETTERS TO THE EDITOR

ON ARNHEIM ARTICLE

Sir:

Thank you for publishing Professor Arnheim's article "Form and the Consumer." It seems to this subscriber that the article is backed up by broad scholarship and real wisdom. Our family liked its warmth toward art, but did not miss the vigorous warning that was carried throughout (expressed very specifically in the paragraph on our "insignificant living," page 6, paragraph 2). We need more people with the courage to say such unpopular things, and we need as many people as possible to read and heed these challenging words.

In my opinion we don't need dry and narrow views of special types of art in this or any other magazine that goes to a wide public.

Or to put it positively. I hope you will have more articles by writers who have breadth and can bite deeply into the problems that face us today.

JAMES HERBERT
Providence, R.I.

Sir:

Permit me to take exception to some of the observations made in Professor Arnheim's admirable article in the Fall, 1959 issue of the Journal, "Form and the Consumer."

Professor Arnheim regrets that so many contemporary artistic signs are opaque, i.e. they are not sufficiently transparent to reveal the governing ideas of which they are an illustration. "When the world is no longer transparent, when objects are nothing but objects, then shapes, colors and sounds are nothing but shapes, colors and sounds, and art becomes a technique for entertaining the senses." The Platonism of this view is clear, but is it a correct analysis of the contemporary artistic scene? Indeed, can any analysis which asserts the possibility of *pure* shapes, colors and sounds appealing exclusively to the senses, be faithful to the facts of experience?

In my view, there are two ways to deal with the problems of form which Professor Arnheim raises. One is to agree with Clive Bell and Roger Fry that artistic signs ought to be opaque, that form exists for its own sake, that other contents are irrelevant, etc. I believe such a position is contrary to the facts of artistic and aesthetic experience and furthermore that formalists of this type have carried their views to an absurd conclusion, whatever partial justification the artistic interest in pure form may have. The second possibility is to consider that the opacity of signs in contemporary art is a matter of opinion, ultimately a problem of critical sensibility and skill. I prefer this view. Modern artistic signs are quite transparent. But the ideas which they designate are surely not known substantially in advance by the artist. This is the heart, I believe, of Professor Arnheim's objection to the alleged lack of content in contemporary painting and sculpture. There *is* content, but it is not classical; it tends to be clinical in many cases, it clearly arises from irrational sources. One must often use the conceptual apparatus of depth psychology to identify it and the artist is not aware of it until the act of execution is completed. The Crocean view of art as the technical elaboration of ideas which are held by the artist *a priori* is not a satisfactory instrument for approaching contemporary art. This unclassical art we are witnessing does involve a considerable amount of self exposure if only because it is the result of an unconsidered approach to creation and execution, and certainly there is something vulgar in the tendency of many persons to look for clues to the artist's private life in his artistic production. However, this would not be so widespread a tendency if the content of contemporary art did not support such an approach to criticism. Personally, I do not like the meaning of many contemporary works, but this is a different

matter from asserting that they have no content.

Another reservation. Professor Arnheim's illustrations of the relation between form and content are taken mainly from life: manners, dress, perfume, salad dressing. But since he distinguishes between art as we see it in museums and formal-aesthetic relationships as perceived in ordinary affairs, he must realize that there is in this period a profound separation between art and life. Perhaps this is unfortunate. The existence of museums tends to perpetuate the separation. But I do not believe that one can deny that museums have introduced an historically novel mode of perception which does separate the examination of formal qualities in art from practical action. Hence, is it correct to object to the fascination with form in the art of museums because form is indistinguishable from content in daily life?

I am inclined to believe that the mode of perception promoted by museum art is more likely to re-introduce a ritualistic element into daily activities like the breaking of bread than an art which is more heavily programmatic and ideological. To state this view more radically, the reconstruction of experience along sacred lines is probably taking place under the auspices of museum art, which is really the art we are talking about—not the art of television shows, which must not become so intensely absorbing that they compete with the sponsor's message. Of course, there is no separation between television art and its viewers; TV form and content are indissoluble. That is what is wrong with the medium. TV is a potentially liberal democratic art which has become a type of folk or peasant art: it does not possess any conspicuous internal dynamic of formal change notwithstanding its fascination with novelty. But the formal emphasis in museum art is responsible for change, i.e. rapid stylistic change. It remains to be seen whether the formal innovations of museum art can penetrate the popular folk arts and thus bring about a broad reconstruction of experience. Such a development might be the saving feature in an artistic situation which

admittedly contains much dreadful craftsmanship, imitation, absence of intellect, and adolescent attitudinizing.

EDMUND B. FELDMAN
Carnegie Institute of Technology

What degree for Artist-teachers?

Sir:

At the 1959 Midwestern College Art Conference in Wisconsin, the Ph.D. for studio teachers was discussed, and apparently condemned. Later, this information was briefly mentioned in the College Art Journal. [See resolution adopted by College Art Association, p. 269—Ed.]

The conclusion (an M.F.A. as a terminal degree for studio teachers) seems narrow and unrealistic, as if it may have been based on an insufficient knowledge of the problems involved, combined with a predominating art historian's opinion concerning a matter not immediate to him. It is realized that many studio teachers are happy with the conference decision, but only because other demands might be made of them.

It is an undeniable fact that the doctoral degree is fast becoming the yardstick of proficiency for the college level teacher, regardless of his field of training. The problem of educating College Presidents, Deans, and Boards of Trustees to the fallacy of this requirement is insurmountable, simply because even our educated people remain artistically and aesthetically illiterate. A survey of the pictures hanging in College President and Faculty homes would vividly reveal this fact. Furthermore, any attempt to suppress the studio teacher is a direct reflection of this layman concept.

To supplement this sad situation, many teachers in related areas refuse to accept the studio teacher as an equal, because he is not considered scholarly, as if intelligence and the Ph.D. is governed by dogmatic facts. Is intelligence not a frame of the mind, which contributes most when creatively active, often oblivious to facts? Is intelligence not a search for the unknown—in art to create new aesthetic forms? Are profound composition not the result of

superior intelligence? Then why is the creator not considered capable of obtaining the Ph.D. required of those who must contemplate and explain his work? Is this illogical thinking (I know of no great artist who is not a great philosopher), or is it the layman's attitude reflected even in our College Art Departments? It is absurd to place the studio teacher on any level other than superior, for without the creative artist there would be no art historians, art directors, art schools, art collectors, and far less aesthetic and materialistic pleasures. A good studio teacher must qualify as a teacher, as well as possess a vast philosophical and factual comprehension, enough to qualify him for the doctoral degree. Is it, then, the assumption of the decision-making members of our Colleges and Universities that the studio person is not capable of obtaining more than a master's degree? If this is true, it would take only a master's degree to comprehend his work.

With the continuing demand for college teachers who possess a doctoral degree, it seems that any insurgency against it can only prolong the inevitable, and that the simplest and most satisfactory result would be to create the Doctor of Fine Arts Degree (a professional degree similar to the Doctor of Science Degree), which would satisfy the necessary prestige and demand, while actually accelerating studio class re-

sults, yet it would not interfere with the pride of the scholarly Ph.D. The D.F.A. is already in existence as an honorary degree, and many music and dramatic departments have accepted it as a degree for their practicing artists. The D.F.A. would, of course, designate the artist-teacher from the field artist.

As a member of the College Art Association, it is my duty to help promote art in America. If this is to succeed there can be no snobbery or false pedestals. The studio person must be recognized as an equal innovator and teacher, by demanding that the B.F.A. and M.F.A. be extended to their logical conclusion, the D.F.A. If this is impossible, then the first two degrees are worthless. Terminating with the M.F.A. is admitting that the art field is inferior, and that the teaching problems involved in the fine arts area are less than those in related fields. The College Art Association could well serve its purpose by openly considering and supporting this matter.

I realize that there are many good reasons for considering an M.F.A. termination, but it seems that contrary demands are greater. No degree can assure greatness in art, but perhaps it can assure qualifications for teaching art. Otherwise, why give degrees at all?

JAMES A. LEEDY

Asst. Prof. of Art and Art History
Northern State Teachers College

Voice of America Forum Series

On January 5, 1959, the Voice of America introduced a new program of weekly half-hour lectures in English broadcast world-wide under the program title "Forum—The Arts and Sciences in Mid-Century America."

The "Forum" lectures, broadcast in (both successive and concurrent) series format, are designed eventually to cover all the major fields of knowledge or cultural activity in which the United States may be considered pre-eminent, or in which knowledge of the American experience and achievement is believed to be of interest and practical value to foreign audiences.

Since the program is intended to appeal primarily to the intellectual abroad, no concessions are made in subject treatment to the more popular interests of a mass audience. Each "Forum" lecture is written and voice-recorded by a leading American authority in the field under discussion.

The Voice of America's objectives in undertaking a project of this nature were to help establish contact between America's foremost academic and cultural figures and institutions and their counterparts abroad, to highlight current American trends and developments in the arts and sciences, and to gain added appreciation and respect for American intellectual achievement by displaying its best products. It was also be-

lied that a program so conceived could serve to stimulate among the intelligentsia behind the Iron Curtain a greater awareness of patterns of thought and creative endeavor differing substantially from those to which they are restricted.

In order to assure ourselves of competent professional advice in the selection of both subject matter and speakers for each "Forum" series, we have recruited reputable authorities to serve as series coordinators. Coordinating responsibilities include not only recommendations concerning program content and the nomination of participating lecturers but also the editing of manuscripts received to provide balance and perspective for their presentation within the context of a series.

To date the Voice of America has prepared six series of "Forum" lectures, two of which are currently on the air and not yet completed. The first was a 16-program series in the field of Medicine, the second a 10-program series on *Music in the United States*, the third a 14-program series on *Education in America*, and the fourth a 20-program series in the field of the *Behavioral Sciences*. The two series which are on the air at the moment are an 11-program series on *Chemistry* and a 15-program series on *American Law*.

Three additional series now in the course of preparation are: a 13-program

Visual Arts Program

Lamar Dodd reports that the art program will be ready to begin soon after March 15. As it is now planned here is the list of topics and speakers:

Bartlett Hayes will open the series with a half hour program entitled "Art and Life in the United States" which will give general information of an introductory type. The topics that follow are: Edgar P. Richardson, "The Heritage of Our Painters, Sculptors, and Draftsmen"; LeRoy Davidson, "Influences and Contributions: Extreme Orient"; Aline Saarinen, "Collections of the U.S.A."; Carl Zigrosser, "Prints"; Leslie Cheek, "The Museum as a Community Center." Lamar Dodd will introduce the program dealing with "Art

series on *American Architecture*, being coordinated by Dr. Henry Russell Hitchcock, Chairman of the Department of Art at Smith College; a 15-program series on the *Physical Sciences*, being coordinated by Dr. Elliott W. Montroll, of the Institute of Fluid Dynamics and Applied Mathematics at the University of Maryland; and the *Visual Arts* series being coordinated by Dr. Lamar Dodd, Chairman of the Department of Art at the University of Georgia.

The potential usefulness of the "Forum" lecture manuscripts and tapes is not limited to short-wave broadcasting. The Voice of America makes both the tape dubbings and manuscripts available on request to the Information Agency's posts overseas, where they are put to a variety of uses which include placement of the tapes with local networks for rebroadcast locally in English, or translation of the scripts for rebroadcast in the local language, loan of the recordings to colleges or institutions for classroom or seminar use, and placement of the scripts either in English or in translation with local editors for publication in newspapers or scholarly journals.

Response to the "Forum" lectures from our overseas audience has been most encouraging.

WALTER NICHOLS

*Forum Editor, Voice of America
United States Information Agency*

Education," Victor D'Amico will speak on the elementary and secondary aspects, Allen Weller on the higher level; Lloyd Goodrich "Art in Mid-Century Society"; Millard Meiss, "The Role of the Art Historian"; David Campbell, "The Decorative Arts and Crafts"; George Nelson, "Industrial Design"; Clement Greenberg, "Abstract Art"; John Baur, "The Relation of Abstract Art to Nature"; McNeil Lowry, of the Ford Foundation, "The Economics of the Arts of the United States"; Henry Hope, "Sculpture in Mid-Century"; Lamar Dodd and another painter to be announced, "Some Disciplines of the Painter"; James Johnson Sweeney, "The Function of Art Criticism"; Thomas Munro, "The Arts and their Inter-relations."

Myrtilla Avery 1869-1959

With the death of Myrtilla Avery in April 1959, at the age of ninety, we have lost one of the pioneers and prominent figures in art education in America. Her first training had been in the Classics but she had always been attracted by the arts and during the early years of her career, when she worked at Albany in the University extension programme of the State of New York, it was due to her that the fine arts were introduced into this programme. From 1912 on she turned her entire attention and efforts to the history of art and for twenty-five years she was associated with the Department of Art of Wellesley College, directing it as Chairman from 1929 to 1937. A strong advocate of the method of instruction, initiated by her predecessor Alice van Vechten Brown, which combined the practice of art with the study of history of art, she developed this method, while at the same time enlarging the curriculum and establishing a programme rich and varied in its offerings. Generations of students bear witness to her outstanding qualities as a teacher, an exacting one who demanded and obtained high standards of performance, a teacher who was able to communicate her enthusiasm and stimulate her students by her own example as well as by her very personal interest in their efforts and achievements.

Her close association with Professor Rufus Morey, her great admiration for him were perhaps largely responsible for attracting her to mediaeval art in which she made her major contribution as a scholar, beginning with her important study on the Alexandrian style at *Sta. Maria Antiqua*, and continuing with her corpus of the *Exultet Rolls* of South Italy and other studies. Failing health and other duties prevented her from completing the study which was to accompany the volume of plates of the *Exultet Rolls*, but her contribution to scholarship in this field goes beyond her own published works and as Rufus Morey wrote at the time of Miss Avery's retirement from Wellesley: "There is scarcely a phase in the development of American scholarship in mediaeval art that does not



Portrait of Myrtilla Avery. A miniature on ivory painted by Artemis Taushanjian in 1938 and presented by her to the Museum of Wellesley College, where it now hangs.

bear some imprint of the influence of Myrtilla Avery."

Miss Avery's firm belief in the fine arts as a separate and full grown discipline had made her a staunch supporter of the College Art Association from the early days of its creation. When she was relieved of her exacting duties as teacher and administrator she was able to devote more time to this organization. She was vice-president of the Association from 1941 to 1944 and continued to serve as a director until 1947. In 1949 she was named an honorary director in recognition of her numerous services. In 1941 when the Association decided to create a new periodical—*The COLLEGE ART JOURNAL*—which was to be devoted to subjects connected with the teaching of art in colleges and function as an organ of the Association, Miss Avery was asked to be its first editor for a year.

All those who knew Myrtilla Avery—and her friends were as numerous as they were varied—will long remember the warmth of her personality, her loyalty and devotion, her generosity, the keenness of her mind and of her humor, her dynamic vitality, her unbounded interest in people and in ideas. Those of us especially who had the privilege of working with her, owe her an unforgettable debt.

SIRARPIE DER NERSESSIAN
Dumbarton Oaks

Edgar C. Schenck 1910-1959

The untimely death of Edgar Craig Schenck left his many friends and admirers deeply sorrowful and regretful. There have been few museum directors as universally esteemed as he, but even more apparent is the fact that he had so many close friends in the profession. For a few years he was secretary of the Association of Art Museum Directors and its president from May 1958-59. He was just 49 years old when he died of a heart attack on November 16, 1959, at Istanbul, Turkey, while on his way back from a lecture tour for U. S. I. A. in Pakistan. He was born in Hot Springs, North Carolina, was graduated from Princeton University in 1931, was elected to Phi Beta Kappa, and received an MFA in 1934. After his marriage to Elizabeth Lupton Pike, he left to become Director of

the Honolulu Academy of Arts (1934-47), Smith College Museum of Art ('47-'49), the Albright Art Gallery ('49-'55) and from 1955 until his death he was the very able director of the Brooklyn Museum. His special art interests were Oriental and Polynesian arts and western painting and he had contributed articles to the *American Journal of Archeology*, the *Art Bulletin* and the *COLLEGE ART JOURNAL* as well as to the publications of the various museums with which he was connected.

A memorial service took place at the Brooklyn Unitarian Church on Sunday afternoon, December 6th. The church was crowded with his many friends who came from near and far to pay homage to Eddie's memory and the minister then read the following poem which was a family favorite:

PIED BEAUTY

*Glory be to God for dappled things—
For skies of couple-colour as a brindled cow;
For rose-moles all in stipple upon trout that swim;
Fresh-frecoaled chestnut-falls; finches' wings;
Landscape plotted and pieced—fold, fallow, and plough;
And all trades, their gear and tackle and trim.

All things counter, original spare, strange;
Whatever is fickle, freckled (who knows how?)
With swift, slow; sweet, sour; adazzle, dim;
He fathers-forth whose beauty is past change:
Praise him.*

GERARD MANLEY HOPKINS

ADELYN D. BREESKIN
The Baltimore Museum of Art

Deaths of Colleagues

Wilhelm Koehler, retired Harvard faculty member and scholar in the field of Medieval art, died in Munich in November while planning another volume on Carolingian miniatures.

Chandler Post, also a retired Harvard faculty member, died in November. He was at the time preparing the 13th volume of his *History of Spanish Painting*.

William E. Suida, authority on Italian Renaissance masters and curator of research for the Samuel H. Kress Foundation, died in New York on October 30, aged 82.

John Alford, formerly on the faculty of the Rhode Island School of Design and recently at Indiana University on a joint appointment with the Departments of Philosophy and of Fine Arts, died tragically in New Orleans on February 9th of burns resulting from an accident in his residence. He was 69 years old. A frequent contributor to *CAJ*, he had recently recovered from a stroke and was actively engaged in writing. He is survived by his widow, Roberta Alford, Chairman of the Department of Art at Tulane and member of CAA's Board of Directors.

COLLEGE MUSEUM NOTES

Ellen Johnson

Acquisitions

Height precedes width

Paintings are oil on canvas unless otherwise noted

ANCIENT AND EASTERN

Cambodian, *Head of a Buddha*, Khmer Period, XI-XII c. Grey sandstone INDIANA U

Chinese, *Landscape* by Wang Yüan-ch'i, Ch'ing Dynasty. Ink and colors on paper, $41\frac{3}{16} \times 22\frac{9}{16}$ " U OF MICHIGAN

Chinese, *Mountain Landscape with River and Buddhist Temple*, style of Wang Meng, XVIIIc. Watercolor on silk, $11\frac{3}{16} \times 10\frac{3}{16}$ ". Gift of Mr. and Mrs. Rolf Kelp U OF OREGON

Chinese, *The Scholar's Retreat on the Mountain Lake*, style of Kuan Tung, XVII c. Watercolor and gouache on silk, $11\frac{7}{8} \times 9\frac{1}{2}$ ". Gift of Mr. and Mrs. Rolf Kelp U OF OREGON

Chinese, *Boy on Water Buffalo Playing Flute*. Watercolor and gouache on silk, $8\frac{11}{16} \times 7\frac{5}{16}$ " Gift of Mr. and Mrs. Rolf Kelp U OF OREGON

Chinese, *Ko, Dagger Axe*, Shang Dynasty. Bronze, 14" INDIANA U

Chinese, *Mirror*, Han Dynasty. Bronze, diam. $8\frac{11}{16}$ " INDIANA U

Chinese, *Ritual Pi, Symbol of Heaven*, Han Dynasty. Grey nephrite, diam. $6\frac{1}{8}$ " INDIANA U

Chinese, *Ritual Vessels and Cup*, Group from Chou and Shang Dynasties. INDIANA U

Chinese, *Wide-mouthed Bowl*, with polychrome under-glaze featuring "The Three Generals," 1662. Porcelain. Diam. of foot ring, $5\frac{1}{2}$ ", diam. of mouth, 10" Gift of Mrs. Max Whittlesey U OF OREGON

Chinese, *Kuan Ti Figure*, Hsuan Te, 1426-1435. Bronze U OF MIAMI

Chinese, *Statue*, Late Ming Dynasty. Ivory U OF MIAMI

Chinese, *Pair of Famille Noire Vases*, Kang Hsi, Ching Dynasty. U OF MIAMI

Chinese, *Screen*, XVII c. 92 \times 185" U OF MIAMI

Egyptian, *Figure group* (three male and one female), Middle Kingdom, 1900-1800 B.C. Basalt, 17 \times 13" U OF PENN'A

Egyptian, *Male Head*, Middle Kingdom, IX-XII Dynasties. Stone, H. $13\frac{1}{2}$ " INDIANA U

Egyptian, *Lion and Crocodile*, Ptolemaic. Bronze MILLS

Etruscan, *Tomb Guardian: Lion*, late XVI B.C. H. 25" U OF PENN'A

Gandharan, *Buddhist Head*, ca. IIc. Stucco, H. 6" WILLIAMS

Japanese, *Mountain Landscape*, by Tani Buncho, 1792. Ink with colors on paper INDIANA U

Korean, *Group of Ceramics*, Silla and Koryo Dynasties INDIANA U

Roman, *Fragment of a Male Portrait Head*, IIc. Marble, H. 10" INDIANA U

Siamese, *Seated Buddha*, Ayudhia Period, ca. 1450. Bronze, H. $23\frac{1}{2}$ " INDIANA U

MEDIEVAL

Coptic, *Female Head*, IIc. Painted stucco with inlaid eyes, H. $7\frac{7}{8}$ " INDIANA U

German, *Capital*, early XIIIc. H. $11\frac{3}{8} \times 13\frac{3}{4}$ " QUEENS

Peruvian, *Mummy mask*, central coast of Peru, ca. 500. Painted wood, with clamshell eyes, H. $31\frac{1}{2}$ " U OF PENN'A

Pre-Colombian, *Knife Blade*, incised with figure in Olmec style. Green stone, L. $9\frac{1}{2}$ " YALE

Spanish, *Head of St. James (?)*, ca. 1240. Walnut. H. 32" RHODE ISLAND S OF D (Fig. 10)



Fig. 2. Charles-Louis Clérisseau, *Temple of Minerva, Assisi*, ca. 1759, WELLS COLLEGE. (above)

Fig. 1. Juan Francisco Carrion, *Vanitas Still Life*, 1672, INDIANA UNIVERSITY. (left)

RENAISSANCE TO 1800

Painting and Drawing

Bassano, Jacopo and Francesco, *Christ at the Home of Lazarus at Bethany*, 38 $\frac{1}{2}$ × 49 $\frac{3}{4}$ " BOB JONES U

Boel, Pieter, *Still Life*, 24 $\frac{1}{4}$ × 33", Anonymous gift. INDIANA U

Bosch, Hieronymus, *Allegory of Intemperance*, fragment. Oil on wood panel, 14 $\frac{1}{8}$ × 12 $\frac{3}{8}$ ". Rabinowitz coll. YALE

Bronzino, Agnolo, follower of, *Portrait of Joanna of Austria*, Florentine, mid-XVIc. Oil on wood panel, 16 $\frac{1}{2}$ × 13 $\frac{1}{2}$ " WILLIAMS

Bruegel, Pieter the Younger, *Kermesse Scene*, Oil on wood, 28 $\frac{3}{4}$ × 36" Anonymous gift. INDIANA U

Carlone, Carlo, *Crowning of St. John Nepomuk*, 21 $\frac{3}{4}$ × 11" RHODE ISLAND S OF D

Carrion, Juan Francisco, *Vanitas Still Life*, 1672. 41 × 33" Gift of Messrs. Henry D Hill and Sidney Hill, N.Y. INDIANA U (Fig. 1)

Claesz, Pieter, *Still Life*, 1654. 22 $\frac{1}{4}$ × 32" INDIANA U

Clérisseau, Charles-Louis, *Temple of Minerva, Assisi*, ca. 1759. Pen, wash and gouache, 10 $\frac{3}{4}$ × 14 $\frac{1}{4}$ " WELLS (Fig. 2)

Cosway, Richard, *Admiral Sir George Montagu*, 30 × 25" PRINCETON

Giovenone, Gerolamo, *Christ, the Man of Sorrows*. Oil on wood panel, 67 × 23 $\frac{3}{8}$ " BOB JONES U

Guardi, Francesco, *Portrait of a Man* (or fragment of a composition). 18 × 22" WILLIAMS

Hogarth, William, *James Caulfield, Earl of Charlemont*, after 1759, 23 $\frac{1}{2}$ × 19 $\frac{1}{2}$ " SMITH (Fig. 3)

Hondecoeter, Melchior de, *Fighting Cocks*, 44 $\frac{1}{2}$ × 50 $\frac{3}{8}$ " PRINCETON

Hoppner, John, *Mrs. Keith Jopp of Aberdeen*, 29 $\frac{1}{2}$ × 25" SMITH

Hoppner, John, *Portrait of Mrs. Francis Henrietta Farningham, afterwards Lady Stafford*, 30 × 24 $\frac{3}{4}$ " OBERLIN

Italian, Unknown Artist, XVIIc., *Still Life with Flowers*, 38 $\frac{1}{4}$ × 45 $\frac{1}{2}$ " Gift of Mrs. H. A. Metzger ROLLINS

Juan de Flandes, *The Annunciation*. Oil on panel, 18 × 13 $\frac{3}{4}$ " BOB JONES U (Fig. 4)

Lorrain, Claude, *A Pastoral*. Oil on copper, 15 $\frac{1}{2}$ × 21" YALE

Monnoyer, Jean B., *Flowers in Vase*, 35 × 26" QUEENS

Moucheron, Isaac de, *Landscape with Pavilions on the Shores of a Lake*. Pen and India ink wash, 12 $\frac{1}{2}$ × 14" U OF MICHIGAN



Fig. 3. William Hogarth, James Caulfield, Earl of Charlemont, after 1759, Smith College.



Fig. 4. Juan de Flandes, *The Annunciation*, Bob Jones University.

Pillement, Jean, *Trophy of Bow and Arrows and Flowers*. Pencil, $13\frac{1}{2} \times 16$ U OF MICHIGAN (Fig. 5)

Perugino, School of, *Madonna and Child, St. John, Angel*. Tempera on wood panel (tondo), diam. $36\frac{1}{4}$ PRINCETON

Raeburn, Sir Henry, *Cornelius Elliot*, 30×25 and *Joseph Hume*, 30×25 PRINCETON

Romney, George, *Portrait of an English Naval Officer*, $29\frac{1}{8} \times 24\frac{3}{4}$, gift of Mrs. H. A. Metzger ROLLINS

Saint Aubin, Gabriel de, *L'Adoration des Bergers*. Lead point, pen and brown ink, white heightening on white paper RHODE ISLAND S OF D

Sassetta, Stefano di Giovanni, *Madonna Annunciate* (from the "Madonna of the Snow"). Tempera on wood panel, $23\frac{1}{4} \times 19\frac{1}{8}$ Rabinowitz coll. YALE (Fig. 6)

Seghers, Hercules, *Der Tulkessel*, Springer 12 (e). Etching with blue wash on linen, $4\frac{1}{4} \times 7\frac{9}{16}$ OBERLIN (Fig. 7)

Sharples, James or Ellen Wallace Sharples, *Dr. Elisha Hubbard Smith*, 1797. Pastel, $9\frac{3}{8} \times 7\frac{5}{16}$ YALE

Tiepolo, G. D., *Madonna and Child Supported by Angels*. Pen and wash, $9\frac{3}{8} \times 6\frac{3}{4}$ COLBY

Vivarini, Bartolommeo, *Madonna and Child*. Tempera on wood panel, $45\frac{3}{4} \times 25\frac{7}{8}$ Rabinowitz coll. YALE

West, Benjamin, *Thomas Astle*, 30×25 COLBY

Wouverman, Pieter, *Landscape with Figures and Horses before a Group of Buildings*, $22\frac{1}{2} \times 33$ WILLIAMS

Zurbaran, Francisco de, *The Vision of St. Anthony*, 71×43 U MICH. STATE U (Fig. 8)

Sculpture

Austrian, *Crucifixion, Christ on the Cross, Mary and St. John*, XVIIc. Polychromed wood (gilded), life size HARVARD, BUSCH-REISINGER

Austrian, *SS. Augustine and Ambrose*, ca. 1740. over 7' HARVARD, BUSCH-REISINGER

Bohemian (prob.), *Vesperbild*, ca. 1425. Polychromed wood, ca. 36×30 HARVARD, BUSCH-REISINGER

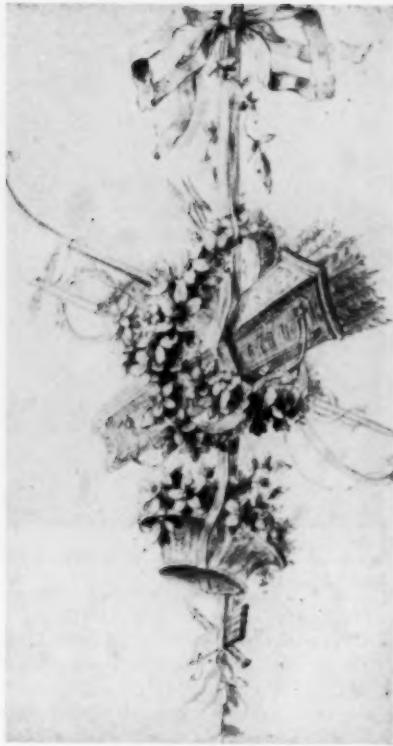


Fig. 5. Jean Pillement, *Trophy of Bow and Arrows and Flowers*, University of Michigan.

Italian, *Madonna and Child*, XVc. H.16" and *Two Apostles*, XVc. H.17". Painted wood. Gifts of Miss Adelaide Pearson COLBY

Netherlandish, *Adam and Eve*, ca. 1600. Ivory. H. 7 1/8" OBERLIN

Robbia, Andrea della, atelier of, *Madonna with two saints*. Glazed terracotta lunette, H.16 1/2" L.32 1/4" QUEENS

Robbia, Giovanni della, atelier of, *Madonna and Child, St. John*. Glazed terracotta, H.32 3/4" PRINCETON

NINETEENTH AND TWENTIETH CENTURIES

Painting and Drawing

Albright, Ivan Le L., *I am He of Whom He Spoke*, 20 X 26" U OF MIAMI



Fig. 6. Stefano di Giovanni Sassetta, *Madonna Annunciate*, Rabinowitz collection, Yale Univ.



Fig. 7. Hercules Seghers, *Der Tafkessel*, etching, Oberlin College.

Avery, Milton, *Reading*, 1934 CORNELL Carrick, Donald, *Ojen* 1958, 31 X 55". Gift of Mr. and Mrs. Roy Neuberger MT HOLYOKE

Cassatt, *A Woman Reclining*, 18 X 21 1/2". Gift of Mr. Ira N. Langsam MT HOLYOKE (Fig. 9)

Corot, *The Fisherman*, 20 1/2 X 24 3/4" COLBY

Crawford, Ralston, *The Airplane Crash*. Pen and ink U OF COLORADO

Cropper, Harvey, *Tired Horse*, 21 X 26". Gift of Mr. and Mrs. Roy Neuberger MT HOLYOKE



Fig. 9. Mary Cassatt, *A Woman Reclining*, Mt. Holyoke College.

Fig. 8. Francisco de Zurbaran, *The Vision of St. Anthony*, Michigan State University.

Daubigny, *Landscape*, 1874. 53 × 88" CORNELL
Degas, *Woman Sitting on a Bathtub*, Pastel, 13 3/4 × 20 1/8". Gift of Mrs. Marion Rosalsky MT HOLYOKE
Derain, *Landscape*, 19 3/4 × 24 3/4". Gift of Mrs. Marion Rosalsky MT HOLYOKE
Diebenkorn, Richard, *Female Head*. Pencil U OF COLORADO
Gottlieb, Adolph, *Space*, 1956. Gouache, 21 × 29 1/4" WELLS
Gris, Juan, *Invitation Discrète*. India ink, 12 × 10" QUEENS
Holty, Carl, *Composition*. Watercolor, 8 × 12 3/8". Gift of Mr. Benjamin Weiss MT HOLYOKE
Hosiasson, Philippe, *Commencement*, 63 3/4 × 44 3/4" PRINCETON
Hosiasson, Philippe, *South*, 45 × 58" WILLIAMS
Inabu, Shunsei, *Joy of Spring*, 1959. Gouache on silk, 43 3/4 × 16 1/4" U OF OREGON
Kahn, Wolf, *September Light*, 39 1/2 × 39 1/2" MICHIGAN STATE U

Kirchner, *Laburnum Tree*, 1912, 40 × 30". Gift of Mrs. Gertrud A. Mellon COLBY

Lebrun, Rico, *Casualties*, 1959. Ink, wash and wax, 14 3/4 × 23 1/2" U OF MICHIGAN

Lechay, James, *Things on a Table*, 24 × 27". Gift of Mr. Benjamin Weiss MT HOLYOKE

Manet, *Study for Young Girl in Spanish Costume*, 1862. Watercolor, 6 1/2 × 9 1/4" YALE

Mathieu, Georges, *Roger II Laying Siege to Bourges*, 38 × 76 3/4" PRINCETON

Matisse, La Biche, 1936. 24 × 19 3/4" OBERLIN

Maurer, Alfred H. *Young Girl*. Oil on composition board, 21 3/4 × 11". Gift of Ione D. and Hudson D. Walker COLBY

Michel, Georges, *Landscape, a River Valley*, 25 1/4 × 35 3/4" INDIANA U

Nordfeldt, B. J. O. *Pigeons*, 32 × 40" U OF GEORGIA

Orloff, Lily, *Desolation of Grief*, 42 × 36" U OF GEORGIA

Peirce, Waldo, *Mayflower Hill*, 1944. 22 × 30" COLBY

Picasso, *Women in Blue*, 1949. 39 1/4 × 31 3/4" Gift of Louise and Joseph Pulitzer, Jr. HARVARD, FOGG (Front Cover)

Ronald, William, *Samarui*, 1959. 47 × 72". Gift of Mr. and Mrs. Peter Rubel WOMAN'S COLLEGE, U OF NORTH CAROLINA

Roth, Frank, *France*, 1958. 58 × 68" MICH STATE U

Quirt, Walter, *Gentle but Tragic Tears*, 1921, 36 × 40". Gift of Mr. Benjamin Weiss MT HOLYOKE

Saito, Kiyoshi, *Two-fold Screen: Ryoan-ji Stone Garden*, Kyoto, 1957. Color wood-cuts (unique example). Each panel: 5' × 2'6" U OF MICHIGAN

Schneider, Gerard, 30 D. 76 3/4 × 51" PRINCETON

Shaw, Charles G. *Combustion*, 32 × 48" U OF GEORGIA

Serpan, Jaroslav, *Dluddaa*. 51 1/4 × 63 3/4" PRINCETON

Serpan, Jaroslav, *Oil Painting*, 1957. 38 × 51" WILLIAMS

Stamos, Theodoros, *Monolithic Portrait*, 24 × 29 3/4". Gift of Mr. Benjamin Weiss MT HOLYOKE

Tschacbasov, Nahum, *Sandra and Parrot*, 24 × 30" U OF MIAMI

Utrillo, *Auln sous bois*, 1915-16 CORNELL

Vaughan, Keith, *Landscape with Flooded Fields*, 1953, 9 1/2 × 15" and *Green Landscape*, 1958, 25 × 24" STATE U OF IOWA

Whistler, *Green Fields at Loches and The Doorway*. Both watercolor CORNELL

Sculpture

Dalou, Jules, *Angel of Death Carrying Child*. Bronze, 12 1/8" RHODE ISLAND S OF D

Despiau, Charles, *Mme. Fontaine*. Bronze, H. 25 1/2" PRINCETON

Gross, Chaim, *Balancing*. Bronze, 72" COLBY

Hatchett, Duayne, *Space Form*, 1958. 25 × 17" U OF OKLAHOMA



Fig. 10. Spanish Head of St. James, ca. 1240. Walnut. Rhode Island School of Design.

Lipton, Seymour, *Sentinel*, 1959. Nickel silver on monel metal, H. 7' 5 3/4" YALE

Maillol, *Torso of a Young Woman*. Bronze, H. 34 3/4" including base YALE

Mallary, Robert, *Prison Yard*, 1959. Composition stone in resin base, 81 1/2 × 57 3/4" SMITH

Mirko (Basaldella), *Totem Figure*. Copper, 21" RHODE ISLAND S OF D

Nadelman, Elie, *Head of Woman*. Marble, H. 13 7/8" RHODE ISLAND S OF D

Rosso, Mino, *Man in Motion*, 1934. Bronze (unique example), H. 25 3/4". Gift of Mr. and Mrs. Harry L. Winston U OF MICHIGAN

Roszak, Theodore, *Invocation II*. Steel brazed with nickel and silver, H. 22" L. 24" MICH STATE U

Zorach, William, *Mother and Child*. Bronze COLBY

Exhibitions

U OF CALIFORNIA, BERKELEY *Art from Ingres to Pollock* Inaugural exhibition Alfred L. Kroeber Hall Mar. 6-Apr. 3

COLBY *Paintings by Susie Thompson* Dec.
 U OF COLORADO *Contemporary American and European Paintings and Drawings*
 June-Aug.

COOPER UNION *The Logic and Magic of Color* Will be cat. Apr. 19-Aug. 31

CORNELL *The Gods in Asian Art* Cat. by Martie Young, 16 pp. 4 ills. Free. Oct.
Goya Prints Cat. Mar. 15-Apr. 10
Fourteenth Festival of Contemporary Arts Apr.-May

DENISON *Architecture Today* May 17-27

GEORGE WASHINGTON U *Improvisations on Greek Fragments*, paintings by Vincenz Ruzicka, Feb. 7-29

U OF GEORGIA *Ancient Coins* Feb. 11-Mar. 15
Taos Artists Paintings Mar. 15-Apr. 15
American Indian Artifacts, assembled by U of Georgia Archaeology Dept. Apr. 1-30

HARVARD, FOGG *Etchings by Jacques Callot* Feb.
Graphic Self Portraits of the Twentieth Century Feb.
Muslim and Indian Art: Color Groupings Feb. 1-Mar. 31

INDIANA U *Recent Work by American Printmakers* Feb. 1-17
Four Crafts—1960 Feb. 22-Mar. 16
The Persistence of Form in Chinese Art Mar. 21-Apr. 12
The Shape of Recent Sculpture Apr. 21-May 10

IOWA, STATE U *Nigerian Art and Artifacts*, collected by Dr. Roy Sieber. Cat. Free
Twenty-second Annual Fine Arts Festival: Contemporary Paintings May-Aug.

LEHIGH *Mosaics and Paintings by Raymond Gallucci, Waldo Peirce, and Charles Ward* Jan. 24-Feb. 20
Paintings and Drawings from the Berman Collection Feb. 2-Mar. 23

U OF MIAMI *Mariska Karasz, Albert Vrana, Jacques Wolfe* Feb. 9-Mar. 1
3000 Years of Colombian Art, organized by U of Miami, co-sponsored by International Petroleum. Cat. Mar. 12-Apr. 24

U OF MICHIGAN *Clay Forms* Apr. 13-May 15
Images at Mid-century Selected by James

Johnson Sweeney Cat. 24 pp. 4 ills. 25¢
 Apr. 13-June 12

MILLS *Sculpture and Prints from the Collection of Mr. and Mrs. Henry Schaefer-Simmern* Jan.-Feb.
Photos by Clarence Laughlin Mar.
Venetian Drawings, 1600-1800, from the Collection of Janos Scholz Cat. by Janos Scholz and Alfred Neumeyer, Apr. 6-May 11

U OF MINN., DULUTH BRANCH *This is Our World*, work from Duluth Public Schools, Jan. 12-Feb. 7
Three Japanese Americans Feb. 10-Mar. 6
Fiber, Clay and Metal Mar. 9-Apr. 3
Young Collectors Mar. 9-Apr. 3

MT HOLYOKE *French Prints from the Kamberg Collection* Cat. 8 pp. 5 ills. Feb. 4-18
New Sculpture Now, in collaboration with Smith College Museum of Art. Cat. 36 pp. 6 ills. Feb. 22-Mar. 23
Women Painters Apr. 10-May 8

U OF NORTH CAROLINA WOMAN'S COLLEGE *The Pursuit and Measure of Excellence, Annual Arts Festival exhibition*. Cat. Feb. 22-Mar. 22
The 23rd Annual N.C. State School Art Exhibition Apr. 5-26
Ellen Cohen, Paintings and Drawings Mar.
Eva Hamlin Miller, Paintings Apr.
Francis Hamabe, Serigraphs May

OBERLIN *The Best of Pinky*, Photographs by Arthur E. Princehorn, College Photographer. Mar. 11-Apr. 1
Netherlandish Manuscripts Apr. 22-May 15

U OF OKLAHOMA *M-59, Malersammenslutningen*, a collection of works by eight Danish artists. Apr. 10-May 10

U OF OREGON *The Moscow Art Theatre*, photographs lent by the U of Miami for the *Oregon Arts of the Theatre Festival* (other exhibitions for this festival were listed in Fall and Winter CAJ) Feb. 2-21

U OF PENNSYLVANIA *The Wonder and the Horror of the Human Head* Opened late Mar.

QUEENS *First Survey Exhibition on the Growth of the Queens College Art Collection* Will be cat. Apr. 18-May 20

RANDOLPH-MACON WOMAN'S COLLEGE *Retrospective Exhibition of 17 Paintings by Jack Levine from 1937 to 1960*. Will be cat. Mar. 4-23

RHODE ISLANDS OF D *Renaissance and Baroque Ceramics from the Museum Collection* Mar. 18-Apr. 17
Contemporary American Paintings: A Cross Section Apr. 27-June 12

SMITH *Prints by Picasso* Feb. 12-Mar. 23
New Sculpture Now Organized by Smith for exhibition at Mt. Holyoke, Feb. 22-Mar. 24 and at Smith, Apr. 6-May 9. Cat.

STANFORD *Richard Diebenkorn, Robert Motherwell, Bryan Wilson; Three Stanford Alumni* May 27-June 19

STATE TEACHERS COLLEGE, EDINBORO, PA. *Pennsylvania Water Color Show* Mar. 20-Apr. 13

YALE *Musical Instruments at Yale* Cat. Feb. 19-Mar. 27
Paintings, Sculpture and Drawings Collected by Yale Alumni Will be cat. May 18-June 26

Bulletins and Catalogues of Collections

COLBY *Inaugural Exhibition of the Colby College Art Collection* 214 items, 11 ills., 1959

oberlin *Allen Memorial Art Museum Bulletin*, XVII, 1, Fall, 1959. Includes articles on "Oberlin's Head of an Isis Priest of the Second Century A.D." by Cornelius C. Vermeule III and "Three Young Americans," exhibition held in Spring, 1959. 36 pp. 8 ills. \$1.25
Allen Memorial Art Museum Bulletin, XVII, 2, Winter, 1960. Entire issue devoted to catalogue of "An Exhibition of Renaissance Jewels," pp. 39-69, 32 ills. \$1.25

U OF PENNSYLVANIA *Expedition, the Bulletin of the U Museum*, II, 1, Fall, 1959. Contains "The Tiwi Dance for the Dead" by Jane C. Doodale, "Tiwi Burial Poles as Sculpture," by James House, Jr., "The Wine Industry at

Gibeon: 1959 Discoveries" by James B. Pritchard, "The Clue of the Missing Feet" by Rhys Carpenter, and other articles. 40 pp. 51 ills. \$1.00

Piedras Negras *Archaeology: Artifacts, Caches, and Burials* by William R. Coe, 1959. 245 pp. 69 ills. \$5.00

RHODE ISLANDS OF D *Museum Notes*, XL, 2, Dec. 1959 Includes "A Portrait of the Emperor Hadrian" by Cornelius Vermeule and "Le Repos: A Portrait of Berthe Morisot by Manet" by Bernice Davidson. 12 pp. 3 ills.

YALE *University Art Gallery Bulletin*, XXV, 2, Oct. 1959. Contains "Houdon's Marble Bust of D'Alembert" by Charles Seymour, Jr., "Seurat and Puvis de Chavannes" by Robert L. Herbert and "Three Paintings by Edward Hicks" by John W. McCoubrey. 29 pp. 20 ills.

Personnel Changes

OKLAHOMA Lloyd Tugwell has replaced John Freed as Assistant to the Director.

U OF NORTH CAROLINA WOMAN'S COLLEGE James E. Tucker was appointed Curator of the Weatherspoon Art Gallery in Sept. 1959.

Building

U OF CALIFORNIA, BERKELEY Inauguration of Alfred L. Kroeber Hall, designed by Gardner Dailey (see Exhibitions)

U OF NORTH CAROLINA WOMAN'S COLLEGE The new Weatherspoon Art Gallery, opened in February, houses the collection which includes modern paintings, textiles, and gifts from the Cone Collection. A dedication exhibition is being planned for October, 1960.

U OF OKLAHOMA The Museum Print Collection is now housed in the newly remodelled Print Room and Art History Seminar.

WESTMAR COLLEGE Le Mars, Iowa, has opened a new one-room exhibition gallery located in College Library Building.

YALE The Gallery's third floor is closed to the public until May 18 for air-conditioning and remodelling.

GIFTS TO INDIANA

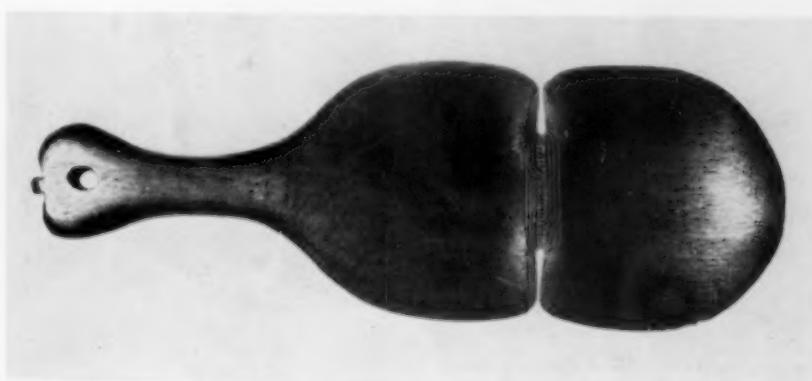
At the end of 1959 the Fine Arts Department of Indiana University received from alumni and collector friends a number of important donations of works of art as well as cash contributions for the development of its future art museum which is to be inaugurated in 1962 with the completion of the large new Fine Arts Building on the campus at Bloomington. Among the paintings were a Pieter Boel and a Pieter Breughel the younger, given anonymously and a large Spanish still life by Juan Francisco Carrion given by the Berry-Hill Gallery of New York (see College Museum Notes). A member of the department gave a group of primitive sculptures from various cultures. Contributions to the William Lowe Bryan Memorial Fund by an anonymous alumnus were used for purchase of Asian works from Japan, Korea and China, as well as a late Roman head (see College Museum Notes). A Tanagra statuette and a small Etruscan bronze figure were given by Norbert Schimmel.



Pre-Columbian Totonac Head, from Vera Cruz region, Mexico, terra cotta, Late Archaic Period, ca 500 AD, h: 4 3/4".

Stafford Gift

One of the most important donations of the year came from Mr. Frederick Stafford, of New York, whose collection ranges from Mesopotamian antiquities to French moderns. His generous gift of some twenty-five objects included antiquities from Egypt, Mesopotamia, Luristan, Cyprus, Cappadocia, and Rome as well as a group of African, Polynesian and Pre-Columbian pieces, also a fine Gandhara head in stucco, and a portrait drawing by Modigliani, considered to be of Jacques Lipchitz. All of the pieces illustrated are from the Stafford gift.



Maori War Club, from New Zealand, wood, 14 1/2 X 5".



Gandharan Head of a Buddha, stucco, 3rd-4th cent. AD, h: 9".



Egyptian Head of Royal Personage, dark grey granite, Ptolemaic Period, h: 10 1/4".



Cappadocian Votive Statuette with 4 Figures.
Bronze, brown patina. 1st Millennium BC, h: 2 3/8".



Cypriot Statuette of a Horse and Rider, terra cotta, Geometric Period, ca 800 BC, h: 7 1/8".



African Dance Mask, Ibo Tribe, Nigeria, wood,
h: 12".

African Mask in Form of an Antelope Head,
Bambara Tribe, from French Sudan, wood, h:
17 $\frac{1}{8}$ ".



African Game or Tray, wood, 26 X 6 $\frac{1}{4}$ X 1 $\frac{7}{8}$ ".

COLLEGE ART NEWS

CAA Annual Meeting

The 48th Annual Meeting of the College Art Association of America was held in New York on January 28, 29, and 30, 1960 with headquarters at the Sheraton-Atlantic Hotel (formerly McAlpin, see our previous issue, *XIX*, 2, for preliminary program). Slightly over 1000 persons registered, and the Society of Architectural Historians, meeting jointly reported 200 registrations, making a total of over 1200, the largest yet recorded. They came from 43 states including Hawaii, many members were from Canada and a few from other parts of the world. 229 schools, colleges and universities sent representatives, also 7 libraries, 30 museums, and 14 galleries. Unfortunately, the lobby outside the lecture rooms was utterly inadequate for the large crowds, which caused frequent noisy interruptions of the speakers and general confusion. The "slave market" was brisker than ever. Multitudes gathered in corridors, lecture rooms, elevators, bars—everywhere except the business meeting, which as usual was sparsely attended.

CAA paid memberships for 1959, total to just under 3000. The various services of the Associations (publications, book sales, placement, awards, annual meeting, etc.) were carried out at a cost well within the total income for the year (dues, subventions, profits on book sales, advertising revenue from *CAJ*) leaving a surplus of about \$2000 which was added to the reserve fund. The four issues of the *Art Bulletin* cost \$22,364.30, of which \$13,786.52 was paid from subventions and special income, the balance of \$8577.78 coming from the general fund. The four issues of the *College Art Journal* cost \$9076.34, of which \$3314.21 was met by advertising revenue, sale of back issues and subscriptions to non-members (about 800), the balance of \$5762.13 was paid from the general fund. It is planned to change the title of *CAJ* to *Art Journal* beginning with the Fall issue, 1960. A larger format is under consideration.

The following slate of officers was elected for the year 1960. President: David M. Robb (University of Pennsylvania); Vice President: Lorenz E. A. Eitner (University of Minnesota); Secretary: Bartlett H. Hayes, Jr. (Addison Gallery of American Art); Treasurer: John W. Straus (New York, N.Y.); Honorary Counsel: Robert E. Herman (New York, N.Y.). New Directors to serve until 1964 are: Jean S. Boggs (University of California, Riverside), Julius S. Held (Barnard), Robert E. Herman (New York, N.Y.), Sherman E. Lee (Cleveland Museum of Art), James S. Watrous (University of Wisconsin), Karl Zerbe (Florida State). The Nominating Committee for 1960: Robert Branner (Columbia), Kenneth Donahue (Ringling Museum), Curtis Shell (Wellesley), Forbes Whiteside (Oberlin), Karl M. Birkmeyer (University of California, L.A.), chairman.

At the business meeting it was announced that the Board of Directors had recommended that the membership dues be increased to \$15.00 for one year, \$26.00 for two years, and \$36.00 for three years. According to the by-laws this proposal must be submitted to the membership for action at the next annual business meeting. The board also recommended that upon written request the dues might be reduced for members in retirement. It was voted to hold next year's meeting (49th) in Minneapolis at approximately the same date (end of January). The 50th annual meeting, however, is planned for September of 1961 immediately following the Twentieth International Congress of the History of Art which will be held in New York City September 7-12. The National Committee for the History of Art convened during the CAA meeting and arranged further plans for the International Congress.

A resolution regarding the terminal degree for artist-teachers was approved. (See next page.)

Resolution on a Degree for Artist-Teachers

The Midwest College Art Conference recommends that the M.F.A. or equivalent degree be considered the terminal degree for teachers of studio courses, and believes that the Ph.D. or other doctoral degrees are not appropriate ways of measuring success in creative fields. The Conference deplores the tendency which has developed in some institutions of higher learning to assume that the Ph.D. is an equally valid degree in all disciplines, and believes that it should not be required of teachers of studio courses for purposes of:

1. Appointment to staff positions,
2. Promotion to higher academic rank,
3. Appointment to tenure positions.

The Midwest College Art Conference believes that creative artists should be judged primarily upon the quality of their work and the character of their teaching, and that there may be individual cases where experiences and competence outside of the usual academic channels should be considered in the fullest sense the equivalent of the successful completion of degree programs.

Adopted by the Midwest College Art Conference on October 10, 1959 at Madison, Wisconsin.

Approved by the College Art Association of America on January 29, 1960 at New York.

Citation for Art Criticism in Newspapers

Newspaper art criticism will again be the object of a survey this year by a jury of members of the College Art Association, with a view to awarding a citation to the best writing produced by a regular member of a newspaper staff. In order to make the coverage of the country more thorough, the association's committee on improving the citation has voted to request the help of members of the association. Any member of the association who is acquainted with a column which he thinks is deserving of the citation is asked to bring it to the attention of the jury to be appointed by writing to it in care of the association's New York office. If possible,

it would be a great help to have clippings enclosed.

Course on Criticism of Architecture

During the summer of 1960 Massachusetts Institute of Technology plans to offer a one week concentrated program entitled *Theory and Criticism in Architecture and Planning*, scheduled from July 11 through July 15. Interested persons may address inquiries to Professor Albert Bush-Brown at M.I.T., Cambridge 39, Massachusetts.

Oberlin

Oberlin College is now conducting an annual German Summer Session in Vienna. To participate in this Session, Dr. Anton Macku of the University of Vienna joined the staff of the Oberlin art department as lecturer, summer 1959. Dr. Macku will teach "Italienische Kunst der Hochrenaissance, des Manierismus und der Barock" dealing with basic questions in art and art history and the art treasures of Vienna, each summer. Mrs. Thalia Gouma Peterson has been appointed lecturer in the department of fine arts. Mrs. Peterson, who came to the U.S. from Athens on a Fulbright grant, was instructor in art history at the University of Wisconsin, where she is now a candidate for the doctor's degree. Visiting artist, B. Pickard Pritchard, replaced Forbes Whiteside as teacher of painting during the fall term. Mr. Whiteside spent his sabbatical leave painting and studying in Mexico.

Ellen Johnson, Associate Professor of Fine Arts will give a series of lectures and a seminar on Abstract Expressionism at the Institute for Art History, Uppsala University, Sweden in the fall, 1960. (Because of this assignment Miss Johnson has resigned her editorship of *College Museum Notes* effective after the Summer issue. The succeeding editor will be announced in our next issue—Ed.)

Harvard

Visiting faculty members at Harvard this spring are Professor S. Howard Hansford from the University of London who gives an undergraduate lecture course on

Chinese art and a course for graduates on jade carving; and Daniel Catton Rich, director of the Worcester Art Museum, who is lecturing on the changing vision in French painting from 1880 to 1900. Fred Deknatel is on sabbatical, traveling in Italy and France.

Georgia

Professor Mario J. Buschiazzo, head of the department of architectural history of the University of Buenos Aires, Argentina, was visiting artist during the winter quarter at the University of Georgia. An authority and writer on Latin American architecture, Sr. Buschiazzo acted as adviser, organizing course material in the art of Colonial Latin America for the art history staff. Alexander Pickens (Ph.D. Columbia University), formerly of the University of Michigan, and Anne Wall have joined the art education staff. The third year of the art department bi-weekly public lectures finds them attracting overflow audiences. The lectures, which cover a wide range of subjects, are presented by Dr. Lester C. Walker, Jr., and Dr. F. Hamilton Hazlehurst of the art history staff, with occasional guests.

Lamar Dodd has accepted a special assignment of assembling a group of broadcasts on contemporary American Art for the Forum Series of the Voice of America program on the arts. (see page 254)

Indiana

Robert Laurent, sculptor, is on sabbatical leave during the spring semester. He becomes Professor Emeritus in June 1960, but he will continue for one additional year. During his absence this spring the sculpture courses are being taught by Robert Mangold.

John N. Flaizik is visiting lecturer in history of art for the spring semester. He received his training at the Institute of Fine Arts, New York University and has taught previously at the School of the Toledo Museum.

Rudy Pozzatti held a one-man show of his prints, drawings and paintings at the Walker Art Center in March.

Karl Martz held a one-man show of his ceramics at the Louisville Art Center in April and at Berea College in May. His work is included in an American crafts show being circulated in Europe by U.S.I.A.

Ray Jacobson (Carleton) and Robert Barnes (New York, N.Y.) will teach courses in oil painting during the summer session.

Tulane

Somehow we failed to note in previous issues that the 1959 meeting of the South-eastern College Art Conference was held at Newcomb College, Tulane University, last spring. The whole program was organized around the theme of people new to the arts in the Southeast. In addition to the usual panels on studio matters and art history and the keynote speaker, James Johnson Sweeney, the New Orleans hosts substituted for the customary banquet a Creole breakfast at the famous Brennan's Restaurant accompanied by early morning "eye openers." "The trouble with these meetings," one old hand observed, "is that the people who know how to run them will never consent to do it again. Thus it is always being done for the first time." At New Orleans the organizer was Donald Robertson.

Other news from Newcomb: Harold Paris, printmaker, has joined the department for the spring semester to replace James Steg now in Rome. Pat Trivigno had a one-man show at the Jacques Seligmann Gallery in New York. Ida Kohlmeyer had a one-man show of paintings at the Ruth White Gallery in New York. She has accepted a commission to paint a mural for a steamship built for the Lykes Brothers. Dirk Hubers won the gold medal at the Second International Congress of Contemporary Ceramics held at Ostend, Belgium. Donald Robertson's book, *Mexican Manuscript Painting of the Early Colonial Period: The Metropolitan Schools*, Yale Historical Publications, New Haven, 1959, was picked as one of the "Fifty Best Books of 1959" by *Graphic Arts*.

Personnel Notes

Professor Frederick Hartt, of the Department of Art and Archaeology, Washington University, has resigned his position as of July 1, 1960 in order to accept the chairmanship of the Department of History of Art at the University of Pennsylvania. Dr. Hartt will take up his new duties in September.

Thomas M. Folds, Chairman of the Department of Art at Northwestern University since 1946, and previously Art Director at the Phillips Exeter Academy, has been appointed Dean of Education of the Metropolitan Museum of Art beginning July 1. He succeeds Sterling A. Callisen who resigned last year to become President of the Parsons School of Design.

Dr. L. M. J. Delaissé, in charge of manuscripts at the Royal Library of Belgium in Brussels, is on the faculty of the Institute for Advanced Study at Princeton for the current academic year. In April, Dr. Delaissé presented the Baldwin seminar at Oberlin College on "The Illuminated Book in the Low Countries during the 15th Century."

Marc Chagall is serving as artist-in-residence at Brandeis University this semester. During his residence, which under the terms of the program may be from two months to a semester, the artist will execute a ceramic mural in the university's new library. Chagall is the first artist to be appointed to the residency. The program has been made possible by a grant from Brandeis trustee, Mr. Jack I. Poses.

Samuel Adler is the visiting artist this year at the University of Illinois at Urbana.

Boris Margo served as artist-in-residence for the fall term at Michigan State University.

Jeannine Hart has been appointed Instructor in Art at Randolph-Macon Woman's College for the second semester of 1959-60 while Robert S. Fuller, Assistant Professor, is on leave.

Clyfford Still will be Visiting Artist at the University of Colorado during the summer session, 1960.

Reginald H. Neal has been appointed

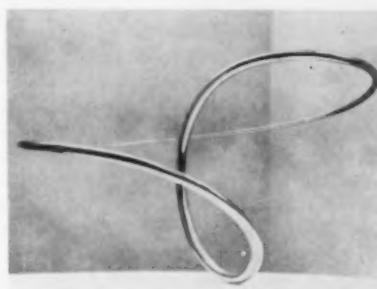
University Professor at Rutgers, the state university of New Jersey, and chairman of the art department of Douglas College. Holding degrees from Bradley University and the University of Chicago, Professor Neal comes to Rutgers from the University of Southern Illinois where he has been professor of painting and graphic arts.

Edward John Stevens, Jr. has been appointed director of the Newark School of Fine and Applied Art.

Richard A. Kimball, architect and graduate of Yale, is the new director of the American Academy in Rome. He assumed his duties January 1, upon the resignation of Laurence P. Robert, head of the Academy for the past twelve years.

Joseph Louis Young, mosaic muralist, will be awarded an Honorary Doctor of Literature Degree at the June Commencement by his *alma mater*, Westminster College, New Wilmington, Pa.

Bartlett Hayes of the Addison Gallery of American Art and secretary of CAA is taking part in the Salzburg Seminar in American Studies. Later he will give a brief lecture tour in Belgrade, Yugoslavia, and will return to this country May first.



José de Rivera, *Construction #47*, stainless steel, 19 X 34 X 24". From the exhibition *New Sculpture Now* at Mount Holyoke College Feb. 22-Mar. 24 and at Smith College April 6-May 9. Selected by Robert Parks, it includes work by Calder, Cullery, Lipchitz, Lipton, Hare, Smith, Noguchi, Lassaw, Rosati, Stankiewicz, Bertoia, Baskin and others, totalling 31 pieces.

Architectural Awards

The award winners in the National Gold Medal Exhibition of the Architectural League of New York are as follows: *Collaborative Medal of Honor*: Mario J. Ciampi, architect; Paul W. Reiter, associate architect; Isadore Thompson, structural engineer; Buonaccorsi & Murray, mechanical engineers; Harold A. Wright, electrical engineer; Lawrence Halprin, landscape architect; Anne Knorr, muralist, and Ernest Mundt, sculptor, for Westmoor High School, Daly City, California.

Architecture, *Gold Medal*: Ludwig Mies van der Rohe and Philip Johnson, for the Seagram Building, New York City. *Silver Medal*: Edward Larrabee Barnes, architect for the residence of John W. Straus, Pound Ridge, New York. *Silver Medal*: Eero Saarinen and Associates, for the United States Embassy, Oslo, Norway. *Honorable Mentions*: Minoru Yamasaki & Associates, for the McGregor Memorial Community Conference Center, Wayne University, Detroit, Michigan; Skidmore, Owings & Merrill, for the Industrial Reactor Laboratory, Plainfield, New Jersey; Philip Johnson, for the Kneses Tifereth Israel Synagogue, Port Chester, New York; I. M. Pei and Associates, for the Mile High Center, Denver, Colorado; Mario J. Ciampi, for the Westmoor High School, Daly City, California; Richard Dorman and Associates, for the Vaulted Roof House, Sherman Oaks, California.

Engineering: *Gold Medal*: Isadore Thompson, for the engineering of the Vista Mar Elementary School, Daly City, California, Mario J. Ciampi, architect. *Silver Medal*: B. M. Dornblatt & Associates, for the engineering of the Phyllis Wheatley Elementary School, New Orleans, Louisiana, Charles Colbert, architect. *Honorable Mentions*: Severud-Elstad-Krueger Associates, for the engineering of Davis S. Ingalls Hockey Rink, Yale University, New Haven, Connecticut, Eero Saarinen & Associates, architects; Ammann & Whitney, for the engineering of the American Concrete Institute Headquarters, Detroit, Michigan, Yamasaki, Leinweber &

Associates, architects; William C. Becker, for the engineering of Lambert-St. Louis Airport Terminal Building, St. Louis, Missouri, Helmuth, Yamasaki & Leinweber, architects; Strobel & Rongved, for the engineering of Control Tower, Newark Airport, Newark, New Jersey, A. Gordon Lorimer, architect; Frank Kornacker, for the engineering of the United States Embassy, Accra, Ghana, Harry Weese and Associates, architects; Mullen & Powell, for the engineering of Lennox Square Shopping Center, Atlanta, Georgia, Toombs, Amisano & Wells, architects.

Sculpture: *Gold Medal*: Alexander Calder, for his mobile for UNESCO headquarters, Paris, Marcel Breuer, Pier Luigi Nervi, Bernard Zehrfuss, architects and engineers. *Silver Medal*: Richard Lippold, for his sculpture in the lobby of the Inland Steel Building, Chicago, Skidmore, Owings & Merrill, architects and engineers. *Honorable Mentions*: Isamu Noguchi, for his sculpture adjoining the Connecticut General Life Insurance Building, Hartford, Connecticut, Skidmore, Owings & Merrill, architects and engineers; Seymour Lipton, for his free-standing sculpture, Inland Steel Building, Chicago, Skidmore, Owings & Merrill, architects and engineers.

Landscape Architecture: *Gold Medal*: Skidmore, Owings & Merrill, architects and landscape architects, and Isamu Noguchi, sculptor and landscape designer, for the landscape architecture of the Connecticut General Life Insurance Building, Hartford, Connecticut. *Honorable Mentions*: Robert Zion and Harold Breen, landscape architects, for the landscape architecture of the American National Exhibition, Moscow, Welton Becket and Associates, architects; Lawrence Halprin, landscape architect, for the landscape architecture of the Westmoor High School, Daly City, California, Mario J. Ciampi, architect.

Design and Craftsmanship: *Gold Medal*: Hervey Parke Clark and John F. Beutler, architects, for the hand craftsmanship in building of the Christ Church, Episcopal, Portola Valley, California. *Silver Medal*:

Robert Alden, Muralist, for the design of the pulpit baffle in St. Mary's Church, Sioux Falls, South Dakota, Harold Spitznagel and Associates, architects. *Silver Medal*: George Nakshima, craftsman, for the building craftsmanship and furniture design of his showroom, New Hope, Pennsylvania. *Honorable Mentions*: Emil Frei, craftsman, for the design of the stained glass in the Danforth Chapel, Colorado State University, Fort Collins, Colorado; James M. Hunter & Associates, architects; Burk, LeBreton and Lamantia, architects, for craftsmanship displayed in the interior design and equipment of The 20th Century Shop, New Orleans, Louisiana; Victor A. Lundy, architect, for the building craftsmanship shown in the design of the structural framing of Galloway's Furniture Showroom, Sarasota, Florida.

Other Architectural News

A new edition of *Landmarks*, the listing of historic structures in the five boroughs of New York City, has come out under the chairmanship of Alan Burnham of the SAH. For copies address Miss Irene V. Walsh, Executive Secretary, Municipal Art Society, 119 E. 19th St., New York 3.

The new Visual Arts Center being planned at Harvard will be placed on the site of Farlow House just up the street from the Fogg. Le Corbusier is to design the Center which will be his first building in this country.

Last fall, first steps were taken towards founding *Shaker, Inc.*, which proposes to use the Shaker buildings at Hancock, Mass., to house the Shaker collection of Faith and Edward Andrew of New Haven, and as an open air museum. Anyone interested in this project should write Miss Dorothy Miller, Museum of Modern Art, 11 W. 53rd St., New York 19, N.Y.

"Rape of the Landscape" was the topic of a symposium on town and city planning, sponsored by the Hofstra College fine arts department on December 16th. Douglas Haskell, editor, *Architectural Forum*, and William Atkin, editor of architectural books, joined members of the fine arts faculty and chairman Robert My-

ron, in discussing today's tendency to destroy natural landscaping to make way for construction.

"The Erosion of Detroit" by Russell Lynes, makes interesting reading for anyone concerned with the rapid destruction of urban landmarks to make way for parking lots and superhighways. *Harper's* January 1960.

Peabody College, Nashville, Tenn., formally opened its remodeled arts building on March 25. All art courses will now be taught in this building. The remodeling of an old but sturdy building in which much space was wasted, was planned as an example of what can be done in this field. Additional office and classroom space has been created by making two floors of the poorly lighted two-story gallery. Upstairs classrooms in the remodeled quarters are kept flexible by use of movable storage dividers. Classrooms will be used primarily for art education courses. Monthly exhibitions are planned for the new gallery beginning this summer as an extension of Peabody's community service, in which all public events are free. The gallery will be open daily. It is also proposed to provide traveling exhibits for public and private schools within a 500-mile radius of Nashville. The only charge will be shipping costs. The shows will be placed on demountable panels to accommodate school corridors or classrooms.

With a supplemental appropriation, the bids for the new million dollar University of Georgia art building have been called. The structure in the contemporary idiom, basically one-story, will contain 47,000 square feet of space and will have the utmost flexibility in its interior arrangements. Features include large skylighted painting studios, two auditorium-lecture halls and an exhibition gallery in addition to specialized laboratories, seminar rooms, processing and study rooms and offices. A roof garden area will be available for outdoor classes in suitable weather.

The new art buildings at UC Berkeley and University of North Carolina Woman's College opened this spring (see *College Museum Notes*). At Ohio State and Indiana the new buildings are in progress.

Visual Aids

The University of Chicago Laboratory School is developing sets of slides designed to aid in teaching specific techniques to students of various class levels. Sets include a mimeographed text plus a tape recording of the text for use with automatic projector (the tape will change the slides). Each set is divided into the following sections: history of the medium, demonstration of the medium, student examples done in the medium. Now under preparation are sets on woodcuts, Duco cement prints, wire sculpture, and copper enameling. These slides are expected to have certain advantages over films and film strips in permitting the individual teacher to reassemble or revise the material for the needs of students from the elementary school to the college level. In addition, by adding student work to the set, a more direct relationship can be achieved with the individual. The cost should be considerably below the cost of a film. Requests for information should be addressed to Harold J. McWhinnie, The Laboratory School, University of Chicago, Chicago 37, Illinois.

An interesting brochure has been received describing the Panorama Colorslide Art Program, a service of the Columbia Record Club, directed to families but perhaps of interest to college art teachers. Each month the subscriber receives thirty-two 35 mm. color slides of art works from one of the world's art museums. (The slides are permanently fixed in series.) Each set is accompanied by a hard cover, $8\frac{1}{4} \times 11\frac{3}{4}$, illustrated guide book written by a curator of the particular museum. The trial membership begins with a tour of the Louvre and a guide book written by Germain Bazin, Curator-in-Chief. At the time of writing, the cost of the projector is \$2.98, plus \$2.98 for each monthly set including guide book. Thirty-nine monthly units are planned. Neither slides nor projector have been examined by the editor. For further information, address Panorama Colorslide Art Program, 165 W. 46th St., New York 36, N.Y.

Sandak Inc., 39 W. 53rd St., New York 19, has completed the photography of approximately 4000 examples to comprise The Carnegie Study of the Arts of the United States. These slides will be mounted under glass with full documentation printed on the mount. A fully illustrated catalog has been published by McGraw-Hill this spring. The slides will be ready for distribution during the year. Partial subsidies for sets are available to colleges, museums and libraries from the Carnegie Corporation of New York, but the sets will not be donated free of charge.

"French Civilization as Reflected in the Arts" is the subject of an audio-visual program offered for sale to schools and colleges by Cultural History Research, Inc. of Harrison, N.Y. It consists of thirty illustrated lectures in printed texts and tape-recorded narrations (English or French) with musical excerpts as well as high quality color slides. The period covered is from the origins of Occidental art to the present. The material was assembled under the direction of Agnes Humbert, Assistant Curator of the Musée d'Art Moderne, Paris. A sample lecture program is available for free inspection. One lecture-program costs \$55.

General

Starting September 1960, Rutgers University will launch a graduate program in the art field, offering a Master of Fine Arts degree requiring two years of residence and emphasizing high attainment in studio performance, and a Master of Arts degree in art education. A Master's degree in art history is being considered for the near future.

Six new courses were added to the curriculum in fine arts at Lehigh University last September. Four are basic courses—two art history surveys and two studio courses in painting and the graphic arts. The remaining two are more specialized history of art courses.

As many readers are already aware, Bernard Berenson's Italian Villa, *I Tatti*, was bequeathed to Harvard University in

his will. A Harvard committee under the chairmanship of Paul Buck is drafting a report on how *I Tatti* can best be used. Plans now are for a study Center for students far enough advanced so they can work on their own, and for mature scholars. The library will remain open to specialists. The emphasis will be broad and humane. Nicky Mariano (familiar to those who know *I Tatti*) has been appointed consultant to President Pusey on its use, and Professor Myron Gilmore of the history department and Miss Louise Lucas, Fogg librarian, have gone to Italy to investigate the possibilities.

The A. W. Mellon Educational and Charitable Trust has made a grant of \$300,000 for the purpose of financing the Carnegie International Exhibition of Contemporary Painting and Sculpture for the years 1961, 1964, 1967. James Bovard, president of the Carnegie Institute, cites the Mellon Trust as having made possible three of the Internationals held since the Second World War, as well as several special exhibitions in the department of fine arts.

The \$1500 Kate Neal Kinley Memorial Fellowship is open to graduates of the College of Fine and Applied Arts of the University of Illinois and to graduates of similar institutions whose major studies have been in one of the following: music—all branches, art—all branches, and architecture—design or history. Information may be obtained from Dean Allen S. Weller, College of Fine and Applied Arts, Room 110, Architecture Building, University of Illinois. Applications should reach the committee not later than May 18, 1960.

The Alumni Association of the Brooklyn Museum Art School has announced the establishment of a memorial scholarship in honor of Edgar Craig Schenck, late director of the Brooklyn Museum, who died on November 16 (see obituary notices). The Edgar Craig Schenck Memorial Scholarship will be given to a full-time student of art chosen after consideration by the executives of the Brooklyn Museum Art School.

Twenty-one thousand dollars has been turned over to the Art Students League by the Alexander Shilling Fund. The money is to be used for scholarships or other assistance to students. Only income may be used. The Fund will be administered by the League. Shilling was a resident of New York and a well-known graphic artist at the time of his death in 1937.

Of interest to Klee scholars will be news of the recent exhibition of the complete collection of Frank and Ursula Laurens, shown publicly for the first time at The Contemporary Arts Center in Cincinnati. The collection consists of 134 items, with a total of 62 works by Klee. Of these, 13 are paintings and drawings, and the remainder are prints. Many of the prints in the collection are unique. An illustrated catalog has been prepared.

The Archives of American Art has received a Ford grant of \$250,000, to be used over 5 years to further interest and understanding in American Art. For information about the Archives, write Miss Mary Bartlett Cowdrey, Archivist, 14 W. 40th St., New York 18.

A Seminar for Historical Administrators will be held at Williamsburg, Virginia, from June 13 through July 22. The program is designed to introduce graduate students to the opportunities in the field. Those interested should write to the Co-ordinator, Seminar for Historical Administrators, National Trust for Historic Preservation, 2000 K Street, N.W., Washington 6, D.C.

An art lending library has been set up at Kansas State University this year. Both original paintings and reproductions are included, with some of the originals being for sale. Students will handle the details.

Randolph-Macon Symposium

An "Arts Symposium on the Creative Process" was held on the campus of Randolph-Macon Woman's College, Lynchburg, Va., March 3, 4, and 5, by distinguished leaders in the fields of the arts, philosophy, psychiatry, science, and criticism. It was financed by the college's own

funds and a grant of \$6450 from the Danforth Foundation. The major purpose of the Symposium was to give familiarity with the creative process, and emphasize that it is a learned activity, thus encouraging experimentation. It is hoped that the Symposium will contribute to the current reappraisal of educational philosophy in America. Fifty faculty representatives from colleges and universities in many sections of the U.S. were invited. The program consisted of performances, addresses, and analyses. In most cases, the performers both demonstrated their talents and discussed creativity in their own fields and experiences, as shown below:

Program

- A. The basic attitude—Philosopher Elisea Vivas
- B. The sources—Psychiatrist Rollo May
- C. The operational development—Painter Jack Levine, poet John Ciardi, composer, Roger Sessions, dancer and choreographer José Limón, scientist George Wald.
- D. The fulfillment (performances)
 - 1. Exhibition of paintings by Jack Levine, month of March
 - 2. Bach's B-Minor Mass by the Robert Shaw Chorale and Orchestra
 - 3. Dance concert by the José Limón Dance Company
- E. As the central discipline in education—panel discussion "The Creative Process as an Academic Discipline"
- F. Summation—John Canaday

Several catalogs of Smithsonian Institution traveling exhibitions have lately been received. Noteworthy among these are *The Art of Seth Eastman* with a scholarly introductory biography by John Francis McDermott of Washington University, St. Louis; and *Norwegian Tapestries*, well illustrated with detailed photographs not only of the textiles but also of various folk art objects to which a second section of the show is devoted. A complete listing of all catalogues published by the Smithsonian during the last seven or eight years is

available from the Traveling Exhibition Service, Smithsonian Institution, Washington 25, D.C.

If you are interested in Museum operations, try "Housekeeping at the Big Museum" by Edith Iglaer, with drawings by Richard Rockwell, in the February *Harper's*; an account of backstage activities at the Metropolitan Museum in New York.

College Collections of Drawings

Evidence of interest in the collecting of fine drawings by universities and colleges can be found in the announcement of the exhibition of *Old Master Drawings* being held at the Newark Museum (March 17-May 22). As one might expect, a major group comes from the Fogg Museum: Master of Flémalle (circle of), Perugino, Tintoretto, Holbein, Francois Clouet, Poussin (their new *Birth of Bacchus*), and Van Dyck. Princeton lent drawings by Carpaccio, Beccafumi, Piranesi, and Gian Battista Tiepolo. From Smith comes the only Gruenewald drawing in America, from Bowdoin, a Breughel landscape, from the University of Louisville, a Lanfranco, from Indiana, a Ribera, from Cooper Union, an Oudry, and from the Rhode Island School of Design, a Guardi, a Gian Domenico Tiepolo, and a Romney. Among private collectors, Janos Scholz (whose article on connoisseurship appears in this issue) has lent a Lorenzo Di Credi, a Pisanello, an Annibale Carraci and a Vincenzo Catena. Agnes Mongan (Fogg) lent a study of trees by Domenichino and Robert Laurent (Indiana), a Guercino landscape. Miss Mongan spoke at the members' preview on March 16.

Contemporary Prints from France

Gordon Gilkey of Oregon State College, Corvallis, Ore. who has previously arranged exchanges of prints with Great Britain, France, Italy, Germany, Norway, and Yugoslavia, including sending abroad groups of prints by living Americans, is organizing as the Eighth International Exchange Print Exhibition, a group of 100

contemporary prints from France. Most of the well-known printmakers from Adams to Zadkine are to be included. This exhibition will be available for booking in the Central and Eastern states during the 1960-1961 season. Expenses will be prorated at \$85 per exhibitor, including 1000 copies of a catalogue. Prints will be matted in standard sizes; shipping weight about 200 pounds.

Columbia Gifts

The Department of Fine Arts and Archaeology of Columbia University announces the acquisition of several gifts of paintings. The first of these is seven large canvasses, copies of the Raphael tapestry cartoons in the Victoria and Albert Museum in London. The pictures were the gift of Mrs. Francis Henry Lenyon of New York City. This is the second time Columbia has had the benefit of Mrs. Lenyon's generosity. Several years ago she gave Avery Memorial Library the Francis Henry Lenyon Memorial Room, with paneling from the London town house of the Earls of Warwick. The room is used for rare-book consultations. The copies of the Raphael cartoons are reported to have been painted by Sir James Thornhill. They come originally from the Duke of Chandos, from there passed to Blickling Hall, and then entered the Lenyon collection. The pictures are still in their original carved and gilded frames, characteristic English wood-work of the mid-eighteenth century. The pictures are approximately 7' x 10' each.

Mr. Arthur O. Mojo has given the Department its second gift. This is a large *Salvator Mundi* which Lionello Venturi attributed some years ago to Luca Giordano.

All the pictures are at present hanging in Schermerhorn Hall at Columbia University, in the rooms and corridor of the Department of Fine Arts and Archaeology.

Project for Young Printmakers

The International Graphic Arts Society (IGAS) is planning a new project for the

assistance of young artists in the graphic media. University and college art departments are invited to select the outstanding print produced by one of their students during the school year (beginning September 1960) and to submit this to the jury of IGAS. Only prints would be eligible from which no more than ten impressions have been pulled. These ten should be marked "artist's proof" and numbered from 1/10 to 10/10. The jury will judge these prints by usual standards with a view of selecting one or more for an IGAS edition of 200 with the usual financial arrangement. In addition IGAS proposes to make to the graphic workshop of each selected print a donation of \$1000 to be used at the discretion of the head of the art department for fellowships, new presses, or whatever he chooses in such directions.

Those interested may communicate with Theodore J. H. Gusten, International Graphic Arts Society, 65 West 56th Street, New York 19, New York.

NYU Conservation Center

With further regard to the newly established Conservation Center at New York University Institute of Fine Arts (see last issue), a four-year graduate program has been announced starting in September 1960 and leading to an M.A. in the history of art and a diploma in conservation. Fellowships of \$2500 are offered. For information write to Institute of Fine Arts, 1 East 78 Street, New York 21, New York.

One Man Shows

Harold Altman, the University of Wisconsin-Milwaukee, showing at the Art Institute of Chicago, in February; Noriko Yamamoto, Dominican College, San Rafael, Calif., oils, at the De Young Museum, San Francisco, during February; Lamar Dodd, head of the University of Georgia art department, Grand Central Moderns, New York, during January; Robert Beverly Hale, Art Students League instructor

and curator of American painting and sculpture at the Metropolitan Museum, drawings at the Stamford Museum, Conn., in December, and at Staempfli, New York, in March; Paul Arnold, Oberlin, prints at Purdue University and at the University of Montana; Howard Thomas and Joseph Schwarz, University of Georgia, paintings at New Arts Gallery, Atlanta, during January. Hollis Holbrook, University of Florida, paintings at contemporary Arts gallery, New York, in January. Howard Fussiner, Colby Junior College, at Nona-gon gallery, New York and Currier gallery, Manchester, N.H., during March. Abraham Rattner, Michigan State, 35 paintings (AFA—Ford Foundation show) at Kresge Art Center, Michigan State.

ACLS Grants

Of the sixty-one grants awarded by the American Council of Learned Societies to scholars for research in the humanities and related social sciences, as announced in February 1960, the following are in the field of fine arts or related areas:

Robert Branner, Department of Fine Arts and Archaeology, Columbia University: The north transept of Reims Cathedral. Louise Cuyler, Department of Music, University of Michigan: A critical biography of Maximilian I as art patron. Albert E. Elsen, Department of Art, Indiana University: Publication subsidy: Rodin's Gates of Hell. Ralph E. Giesey, Department of History, University of Minnesota: Publication subsidy: The Royal Funeral Ceremony in Renaissance France. Robert L. Herbert, Department of the History of Art, Yale University: Consultation of unpublished documents and drawings in France for a book on Georges Seurat. Carroll L. V. Meeks, Department of Architecture, Yale University: Completion of book: The Age of Eclecticism—a history of architecture in Italy, 1750-1914. Milton C. Nahm, Department of Philosophy, Bryn Mawr College: A study of aesthetic criticism. Richard Offner, Department of the History of Art, New

York University: Giotto, a critical, stylistic, and historical investigation. Benjamin Rowland, Jr., Department of Fine Arts, Harvard University: A study of the classical tradition in Western art. John B. Stearns, Department of Art and Archaeology, Dartmouth College: Publication subsidy: Reliefs from the Palace of Ashurnasirpal.

Foreign Tours and Study

Syracuse University is offering an art study tour of Japan from July 1 to August 3 at a cost of \$1590. Three hours of graduate or undergraduate credit may be obtained. Those interested should write Thomas S. Duffy Travel Organization, Onondaga Hotel, Syracuse 2, N.Y.

Daniel Hopping is chairman of the 1960 SAH International Tour to be held at Vicenza, May 6 through May 14. The program will stress the work of Andrea Palladio, and his contemporaries in Vicenza and the surrounding area. The 1960 August tour will be in Bristol, Rhode Island.

The Courtauld Institute, 20 Portman Sq., London W. 1, is sponsoring, under the direction of Anthony Blount, a study of English medieval architecture, with scholarly lecturers. The course is designed especially for graduate students or people with similar interests and will be held at Bath, July 24 to August 6. The cost is \$135.

Applications are now being accepted for the academic year 1960-61, for the Scandinavian Seminar program. The Seminar has a Junior-Year-Abroad program, a graduate program, and a program for a limited number of teachers and professors. Work may be done in Denmark, Finland, Sweden or Norway, in the field of choice. During the academic year 1959-60, professionals studying under the program included Lillian Rhodes of Columbia University in the field of arts and crafts. The total estimated cost for the year including travel from New York is \$1740. Information should be obtained from Scandinavian Seminar, 127 East 73rd St., New York.

BOOK REVIEWS

Jacques Lavalleye

Introduction aux Études d'Archéologie et d'Histoire de l'Art, 2nd ed.

Louvain: E. Nauwelaerts; Paris: Béatrice-Nauwelaerts, 1958. 274 pp. B. fr. 130.

This small manual first appeared in 1946. The introduction deals systematically with the problem of the respective roles of art history and archaeology, which often lurks behind the academic scene in America. For Lavalleye archaeology is divided from art history not only by differing chronological orientation, but by differing emphasis. Archaeology is concerned with monuments of the past and their significance for the development of civilization, while the history of art, "incontestablement une branche de l'histoire," deals with the artistic evolution of man. Although art history and archaeology are often concerned with the same works of art, the art historian searches for the role of the artist in the creation of art as well as the significance of monuments important for their beauty or value, while the archaeologist investigates the general role of the monument or artifact in a culture without real concern for its role in terms of value or importance. Both disciplines, according to Lavalleye, have a common origin but with the passage of time have developed different methods of work and critical principles. He laments that the dilettante and amateur are ignorant of the true rigor of scientific work. Unhappily, the archaeologist and art historian have not, as the historian has, eliminated "this crowd of amateurs" or restricted them to some tiny field such as genealogy, where they are harmless. One is left, as the author points out, with would-be art historians who cast erudition and method to the winds and confuse art history, art criticism, aesthetics, and "amateurism."

There follows a survey of the basic chronological and geographical divisions of art history, a discussion of the auxiliary fields of philology, palaeography, epig-

raphy, heraldry, sigillography, numismatics and chronology, which are often needed for interpreting works of art. Proper emphasis is given to an understanding of the techniques of the various visual arts. After defining the fields of art history and archaeology, Lavalleye rightly included a brief but cogent section on historiography, surveying very briefly the work of the outstanding scholars who have developed these fields.

The monuments are then discussed in relation to their discovery through excavation, their control and protection by monuments commissions, or their preservation in museums, libraries, and private collections. There are excellent brief bibliographies under each heading, among which the bibliography on the various surveys of monuments is particularly good. Given the monument, one must know its literature and here this is briefly surveyed on the basis of information from the major lexicons, dictionaries of artists, and repertoires of monuments. In such short compass only the briefest indication can be given of the enormous monographic literature in the fields of art history and archaeology.

The discussion of method, which harks back to Tietze's famous book, *Die Metode der Kunstgeschichte* (1913), proposes the application, along sound historical lines, of external criticism with all the attendant problems of authenticity. Internal criticism with the iconological analysis of the work, the consideration of the work in terms of the artist and the period, and the evaluation of the work from the viewpoint of the comparative method leads logically to the concluding section upon the more difficult task of judgement and synthesis. Here one again finds the citation of cogent works illustrating the more famous examples of the exploitation of criticism, analysis, and synthesis by art historians.

Jacques Lavalleye, as professor of the University of Louvain, writes for Belgian students, now and then naturally emphasizes in fact, idea, and bibliography the art

of Belgium; and as a scholar known for his work in fifteenth-century Flemish art, he places weight in the areas near to his own interests in choosing examples to illustrate his points. Nevertheless it would be a most useful book to require of one's undergraduate students if they all read French.

H. L. THOMAS
University of Missouri

Reflections on Art: A Source Book of Writings by Artists, Critics, and Philosophers

Susanne K. Langer, editor

Baltimore: Johns Hopkins Press, 1958. xviii + 364 pp., 8 ill. \$6.50.

The school of thought of which Susanne K. Langer is an ardent adherent—Symbolism—and the position she holds in questions of aesthetics, demonstrated in the sections on aesthetic values in her *Philosophy in a New Key*, are too well defined to need further elucidation. The choice of the twenty-six essays presented in this, her most recent book, which deal with the nature of art, with the relationship of art to life in general and to human emotion in particular, and also with the process of artistic creation, is dictated by her own philosophical outlook. This is to some extent its strength but at the same time its limitation. The weakness consists not so much in the fact that any other leading aesthete of our time would have made quite a different choice both of authors and of propounded problems—a choice which might, as is hers, be based on the conviction that the essays selected make some real contribution to art theory, either by way of a new idea or of clarification in an undefined and confused realm. Miss Langer's main interest is in expression and semblance "which define art as a wholly created appearance"; in other words, the Art Symbol. Now, one may submit that modern philosophy has conquered a sphere far beyond and deeper than the realm of the symbol. It is what Karl Jaspers calls the Chiffre in Being and Art (*Von der Wahrheit und Philosophie*). But Miss Langer includes neither Jaspers nor Heidegger, both of whom have given our time what are perhaps the most essential defini-

tions of artistic creation in its relationship to actuality. (The statements on art by Jaspers may be found in his book on *Strindberg und Van Gogh*, in his *Philosophie* (3 vols.), and in his study of *Leonardo als Philosoph*. The statements by Heidegger are contained in *Holzwege*, especially in *Der Ursprung des Kunstwerks* and in *Wozu Dichter?*, in the interpretation of Hölderlin, *Erläuterungen zu Hölderlins Dichtung*, and of Trakl, *Georg Trakl: Eine Erörterung seines Gedichtes*.) Nor are psycho-analysis and depth psychology represented with their efforts to come to grips with the problems of art and intuition. (Adrian Stokes: *Michelangelo: A Study in the Nature of Art*, and *Greek Culture and the Ego*; Anton Ehrenzweig, *The Psycho-Analysis of Artistic Vision and Hearing*; and the papers published in *Psychoanalysis and Contemporary Thought* by Marion Milner and by Hanna Segal; also by Adrian Stokes in *New Directions in Psycho-Analysis*; Jungian depth-psychologists such as Erich Neumann's *Art and the Creative Unconscious*, and *The Archetypal World of Henry Moore*; George Wingfield Digby's *Meaning and Symbol in Three Modern Artists*, and *Symbol and Image in William Blake*. The Gestalt psychologist Rudolf Arnheim's study *Art and Visual Perception* and other papers of his are too well known in America to be included here.)

The struggle in which the aestheticians of abstraction are today involved is another vital medium of primary knowledge about art and its meaning. (Jean Bazaine's *Notes sur la Peinture d'Aujourd'hui*; Charles Lapicque's *Essais sur l'Espace, l'Art et la Destinée*; Max Picard's *Die Atomisierung der modernen Kunst*; Michel Ragon's *L'Aventure de l'Art Abstrait*.)

Publications such as *Jahrbuch für Ästhetik und Allgemeine Kunswissenschaft*, Stuttgart, 1951, 1952-54, 1955-57, or *Atti del III Congresso Internazionale de Estetica*, Venice, 1956, and *Il Giudizio Estetico: Simposio di Estetica*, Venice, 1958, contain valuable material as well. But let us not make the same mistake as the author of this symposium. It is the great artist, the great thinker, who counts in his respective

realm, and we find that Hindemith, Furtwängler, Casals, even Thomas Mann, have written profound statements on the art of music, and that they must not be left out when texts from his realm of exclusive knowledge are under consideration. If, however, the editor felt that these texts were more easily available elsewhere, then it is difficult to see the point of this selection, except to accentuate the school of symbolic aesthetics. What has been said about music is true also of the visual arts. Kokoschka, Picasso, Klee, Braque, Masson and others, have written penetrating and exquisite things in this sphere. They really have something primary and profound to say on their subject. The Christian philosophers who have made their investigations into the essence of art and art appreciation in our time have similarly been omitted. Berdyaev, Solovyev, and others (Romano Guardini's *Über das Wesen des KunstsWerks*, 1948; Ernesto Grassi's *Kunst und Mythos*, 1957; Hans Sedlmayr's *Kunst und Wahrheit*, 1958, and *Die Revolution der Modernen Kunst*, 1955; Jacques Maritain's *Creative Intuition in Art and Poetry*, 1953; Etienne Gilson's *Painting and Reality*, 1957). In this age of ours, when true greatness is sometimes eclipsed by the ceaseless activities of innumerable "specialized" intellectuals, it is the moral duty of an honest searcher for truth to give man a measuring rod for the essentially genuine and outstanding achievements in the field of the philosophy of art. Art is today a realm of spiritual activity in which freedom of expression and the adventurousness of the mind are basic requirements. Only two or at most three of the authors included by Miss Langer can be counted among those who can meet this challenge and are in the category of excellence.

J. P. HODIN
London

Frank Seiberling

Looking into Art

New York: Henry Holt, 1959. xvi + 304 pp., 186 ill. (4 in color). \$7.50.

In a manner which is expository rather than polemic Frank Seiberling of the State

University of Iowa has written an introductory text in art appreciation which is clearly streamlined for the 1960s. To one who learned his art history from Reinach's *Apollo* and began teaching at the college level with the first edition of Helen Gardner's *Art through the Ages* as prompter in the wings, the present undergraduate seems highly favored when such an intelligent and stimulating book is available as initial guide. With, perhaps, Gombrich's *The Story of Art* providing an historical framework to serve as complement, a semester's introduction to art is laid out in rather ideal fashion. A second semester could follow in the studio, whether the interested student can "draw a straight line" or not, and the major and non-major art students thereby equipped with a solid foundation for later work in any field of humanistic study. Aesthetics, history of art, iconology, sociology of art, psychology of art, art and science would all be avenues demanding further exploration by those who were lucky enough to have their first interest furthered by Seiberling and Gombrich. Giedion, Arnheim, Hauser, Kepes, Moholy-Nagy, Doerner, Abell, Barr and Read would be able to keep the enthusiasm at high pitch and to develop it to maturity.

Looking into Art tends to stress contemporary architecture and modern abstraction, to emphasize figures rather than landscapes or still-lifes, and to urge the relativity rather than the finality of aesthetic judgements—all in the interest of talking to rather than at the reader. The result, when the program is going at its best, is experience rather than indoctrination. The chapters, "New Directions in Secular Architecture" and "The Medium in Painting and Sculpture" may well serve as memorable Mark Hopkins logs for many a student or intelligent layman. A word of admiration must also be included for the illustrations, noteworthy for their aptness, their stimulating comparisons and contrasts, and their pertinence to the reader who seeks the aid of art to integrate here and now with there and then.

The book is arranged with an increasing demand on the ability of the reader to look and see, and, despite a certain

amount of repetition, succeeds in preparing the way. The early chapters deal with such fundamentals as presentation and representation and the relationships of form and content. The body of the book is headed, not too clearly, Special Problems, and includes the influence of medium, a word used in a much broader sense than may be familiar to the reader, with subjective-objective facets and abstract-realistic embodiments, and levels of approach to art. Under medium, space, function and design in church architecture, secular architecture, and domestic architecture are discussed in some detail and the graphic arts and painting and sculpture are rather summarily appended. (Here Gombrich could be a useful third party.) Under the Levels (perhaps angles or avenues would be a clearer word) such topics as the nude and portraiture, self-revelation, and expressiveness are discussed. Here more than elsewhere in the book, one needs to remember that a survey is not intended, but a discussion of selected topics, which begins for the reader with the known and seeks to lead to wider and more significant areas. Logical relationship is not sought at the expense of maintaining interest; for example, self-revelation and expressiveness appear to be rather isolated in separate chapters. The last chapters thrash out the pros and cons of how taste may be developed. Especially useful is the discussion of utility and abstraction in contemporary art. An appendix in which such words as beauty and greatness and style are briefly presented, and the various styles paragraphed, and a suggestive bibliography added for those who wish to read further conclude the volume.

From time to time small details cause the interested critic to raise an eyebrow. Glass is said to be without structural strength. It would hardly be an overstatement to say that this is less than the whole truth. Glass with glare-resistant and heat-absorbing qualities, synthetic materials, glass bricks may perhaps no longer be glass in the traditional sense, but they would seem to suggest a more informing

generalization. A sculptor is said to exhibit "sincerity" of personality when he chisels realistic lace textures, which rather crowds the aesthetic meaning of sincerity. Contemporary architecture is said to be more nearly the product of a creative group than any other present day art form, and various engineers and craftsmen are listed as participants. But such contributors as the sociologist, the psychologist, and the biologist are forgotten, despite Richard Neutra's standing invitation to them to join up, with the biologist in the chair. The chapter on the graphic arts is an able summary of techniques and usefully distinguishes drawing and painting, but the title of the chapter, "Functionalism and the Graphics Arts," is not too clear. The discussion of self-revelation provides pertinent material for both self-expressive and social-expressive values, but the reason for using works by Calder and Lippold to indicate personal characteristics of the sculptors in considerable detail, and summarizing the works of Giacometti and Lipschitz in the same connection rather briefly, does not appear. Picasso's *Girl before a Mirror* (1932) is said, perhaps correctly, not to have been interpreted by the artist, but one wonders if some of the many conversations with the artist through the years would not have provided some illumination. The paragraphs in Alfred Barr's *Picasso: Fifty Years of his Work* quoting Christian Zervos' conversation in 1935 come to mind. Indeed, within reasonable limits, one wonders if the speculations indulged in throughout the book as to the artists' intentions might not have been flavored now and then by direct quotations, always of course cautioning the beginner against their overemphasis to the exclusion of later and even individual interpretations. Early in the book the meanings given to form and content are stated, but it is acknowledged that from some aspects form includes content and from others content includes form. It is not clear, however, when form is considered the evoker of content and is said to possess both visual appeal and content or meaning, why visual appeal is

followed by the word, *esthetic*, in parentheses. Is not the meaning also part of the esthetic stimulus?

There are occasional awkwardnesses in expression or emphasis. Speaking of the self-revelation of art we read, "spectator, artist, and subject are all interlocked in a mutually influencing way." Speaking of iconographic elements, they are said to be presented through symbols of action associated with specific individuals. St. John the Evangelist in Memling's *Madonna, Christ Child, and Saints* is "identified by the poison chalice, which he neutralizes and transforms by the blessing of right." Again, "the lack of objective precision and proof in interpretations of expressive meanings in art make it desirable to think of them as insightful hypotheses . . ." Most of the contrasts in form and/or content are stimulating in revealing hidden significances. Occasionally, however, the shock treatment gets out of hand. For example, Edward Hopper hardly qualifies in expressive pathos for a position immediately following poignant examples of mediaeval derivation, and the detailed contrasts and comparisons cited for *Lucretia* and *Lucretia*, one by Cranach and one by Rembrandt, come dangerously close to suggesting a respectful, "so what?"

But, *trivia* aside, any student who reads this book with attention and normal sensitivity cannot help but have his horizons widened. "The ultimate root variable is not form, but content," says Seiberling. "Form is the root constant." Modern art needs no longer a defense; merely, explanation.

WILLIAM SENER RUSK
Wells College

Antoinette K. Gordon

The Iconography of Tibetan Lamaism, rev. ed.
Rutland, Vermont: Charles E. Tuttle, 1959.
xxxii + 131 pp., 187 ill. (2 in color), many
line drawings. \$12.50.

Robert Reiff

Indian Miniatures: The Rajput Painters, Art
Treasures of Asia, II
Rutland, Vermont: Charles E. Tuttle, 1959. 32
pp., 12 pl. (10 in color). \$2.50.

Peter C. Swann

An Introduction to the Arts of Japan

New York: Frederick A. Praeger, 1958. xii +
220 pp., 169 ill. (1 in color). \$8.50.

Because of recent happenings in Tibet which caused headlines in newspapers around the world, the public is becoming increasingly interested in learning more about this region. Antoinette Gordon's book should be of interest to the layman as well as to the collector and student in learning about the complexities of Tibet's religion and art. The two are inseparable. The first edition, published in 1939 and long out of print, has been used by countless scholars and museum curators in trying to identify the various deities of the Tibetan pantheon. Now the book is republished by Tuttle in a revised and enlarged edition.

Mrs. Gordon goes into the development of Buddhism into Lamaism and gives a descriptive outline of the principal gods, tracing the main features and symbols that are used to denote each one. A comprehensive illustrated list is given of the ritual objects, symbols and mudras (symbolic hand poses). The author, Research Associate in Anthropology at the American Museum of Natural History, is well qualified to write on Tibetan religion and art. Due to her enthusiasm and years of scholarly study this book will long remain the authoritative work in this field. The illustrations are good and the two color plates add interest to the section on paintings.

Indian Miniatures: The Rajput Painters by Robert Reiff is the second book in a new series, *Art Treasures of Asia*. It is a slender volume with an excellent and lively introduction to give the background for the more detailed individual discussion of the twelve Rajput miniatures that follow. Ten of the plates are in color and they are remarkable. The miniaturists executed paintings of delicate beauty in bright colors which are distinguished by a mixture of sophistication and innocence. All this is captured in these wonderful plates. The themes and stories told in the

miniatures are graphically recounted by Mr. Reiff in a commentary preceding each plate. The originals of all the miniatures reproduced are to be found in American collections. I should like to quote Mr. Reiff's last paragraph from the Introduction: "The earth and all its creatures are united with man in a panorama that is both intimate and timeless, for in the villages and temples and on the broad highways one still may see the colorful processions of stately men and women who inspired the Rajput miniaturists."

An Introduction to the Arts Of Japan by Peter Swann is a comprehensive survey. The art of Japan is traced from the neolithic period to the end of the Tokugawa period in 1868. The book is extremely well written with evident enthusiasm for the subject. The many illustrations are interspersed throughout the text but unfortunately several are not credited to the owner, be it museum, temple or private collector. Mr. Swann discusses the tremendous Chinese influence on Japanese art and life with the introduction of Buddhism into Japan in the middle of the sixth century, how a definite Japanese style emerges from Chinese prototypes, and the essential differences between the arts of the two countries. The book is recommended even for those already familiar with Japanese art for Mr. Swann's ideas are stimulating and thought provoking.

MARGARET GENTLES
The Art Institute of Chicago

Jakob Rosenberg

Great Draughtsmen from Pisanello to Picasso
Cambridge: Harvard University Press, 1959.
xxviii + 142 pp., 256 ill. \$12.50.

Ever since Vasari the critical study of drawings has shown two different faces. On the one hand there has been the connoisseur, the would-be collector with his interests concentrated on the properties of a single work or a single collection and resulting in a very specialized technical literature; the art historian, on the other hand, has been inclined to evaluate drawings primarily as steps toward the final

composition of a painting, thus overlooking the values of draughtsmanship as an art in its own right.

Until recently these two orientations have been well separated and in spite of the surveys by Leporini, Degenhart, and Tolnay there is, as yet, no history of drawing, that is the comprehensive story of an independent art based on its own stylistic principles.

Jakob Rosenberg's new work can, in fact, be considered as an interesting attempt in this direction. Based on a series of lectures given at the Lowell Institute in Boston he presents eight leading draughtsmen since the Renaissance: Pisanello, Leonardo, Raphael, Dürer, Rembrandt, Watteau, Degas, and Picasso to whom he would have liked to add the names of Michelangelo, Goya, and Rubens had the circumstances warranted it.

Each artist is studied in a separate essay. One or another of his paintings is occasionally mentioned but always in reference to drawings which are kept in the limelight. Thus the usual perspective is, as it were, reversed. Under the assumption that in each figure under consideration the development of drawing follows a comprehensive pattern from youth to maturity and old age, the author is able to show some elegant cross sections regarding both subject matter and periods. Thus he arranges an often confusing and seemingly incoherent material in the simplest and most convincing manner. The unfolding of Rembrandt's vast drawing production in a text of 14 pages will strike every reader as a masterpiece of art literature.

Professor Rosenberg, to be sure, was able, in each case, to rely on at least one solid oeuvre-catalogue, and so it is not for new "discoveries" that this publication stands out but for the wisdom with which it follows "the slippery road to critical appreciation." It is, in my opinion, the rare combination of a sensitive connoisseur's experience with the broad perspective of an art historian and the ability of a concise writer which is here at work giving the book its special flavor.

It should be noted how in each case

the author starts his explanation with a connoisseur-like concentrated description of the "data" and feels his way forward toward a stylistic and critical conclusion in a terminology that betrays an unusual mastery in translating visual experiences into writing. This is what he has to say about Rembrandt's self portrait in the British Museum: "Turning to a drawing of the same period we meet with a bolder and freer touch, a greater directness and suggestiveness. There is the same dramatic chiaroscuro, that is, contrast of light and dark for the sake of a vigorous pictorial expression. The design is organized in three values: deep darks, half darks, and lights, with some transitions between them. The surety of accents is amazing, also the ingenious use of pen and brush and their intricate cooperation. In his speedy execution the young Rembrandt remains quite selective, omits a form here (the ear), stresses another there (the curl on his forehead), yet the general impression is that of a most spontaneous creation, in contrast to the painting of the same year" (p. 73).

However, a collection of monographs on interesting or significant master draughtsmen, no matter how brilliantly certain accents are set, covers only part of the author's intention. He claims, at least by implication, that these eight (and possibly three other) key figures establish, as it were, the pillars of the history of draughtsmanship. Can we follow him in the assumption that, with two exceptions, six centuries of drawing were determined and led by the "linear," classic type? Even if we admire with him "the inheritance from Greece and Rome" in the art of Degas and Picasso we should like to be made aware of the equally important anti-classic trend of the "unfinished," which produced great draughtsmen in baroque, rococo, and impressionist periods. Incidentally, Dr. Rosenberg has given his best in the analysis of the two deviationists, Watteau and Rembrandt. It is regrettable that no mannerist was included for this was the age when drawing took on an altogether new significance.

We wish that the author would complement his penetrating study with another volume enlarging the principle types of draughtsmanship to include such figures as Parmigianino, Tiepolo, Delacroix, Daumier, Rodin. As it stands Dr. Rosenberg's work is the best guide in English to the tradition of draughtsmanship.

KLAUS BERGER
The University of Kansas

Hans Baldung Grien: Ausstellung unter dem Protektorat des I. C. O. M.

Introduction by Carl Koch

Karlsruhe: Staatliche Kunsthalle, 1959. 401 pp., 341 ill. DM. 5.

This lavishly illustrated catalogue was prepared on the occasion of what, in spite of the shows which the museums of Berlin and Vienna organized twenty-five years ago, must be regarded as the first truly comprehensive exhibition of Baldung's *œuvre* comprising, as it does, the majority of his paintings along with his drawings (including the famous Karlsruhe sketchbook), engravings, woodcuts, and book illustrations. Carl Koch's critically perceptive account of the master's life (reprinted from the collection *Die Grossen Deutschen*) serves in lieu of an introduction to the volume. It is followed by an exhaustive bibliography of critical material published between 1916 and the present—the preceding four hundred years having been covered by Mela Escherich (Strassburg, 1916). It lists only a handful of American contributions: not a single monograph and hardly more than four or five articles, largely from Museum Bulletins. Americans should welcome the catalogue if only for the reason that reproductions of Baldung's work are hard to come by. Only two of his paintings (*The Mass of St. Gregory* in the Cleveland Museum and the *St. Anne with the Christ Child, the Virgin and St. John the Baptist* on loan from the Kress Collection in the National Gallery in Washington) have found their way into American galleries and collections. A special feature is added in the form of a fully illustrated catalogue raisonné of the artist's *Druck-*

graphik, which will take its place beside Carl Koch's publication of the drawings (Berlin, 1941).

It is about time that we abandoned the point of view toward Baldung the painter which is implied by the following observation found in a standard textbook on Northern Renaissance painting: "His homesickness for Italy was so pathetic, his endeavor for a more intense and picturesque expression so ardent. His frustrated accomplishment does him personal credit and offers much of interest to the amateur of artist psychology" (Frank Jewett Mather in his *Western European Painting of the Renaissance*). As for Baldung's "homesickness," it may well be that Mantegna, Bellini and their school provided the models for certain of his works (the Vercelli *Virgin and Child*, the drawing entitled *Nackte Kugelläuferin*, a woodcut representing the drunken Bacchus, etc.). Another woodcut, *Fighting Horses*, might have been inspired by Pollaiuolo's famous engraving in the Uffizi.

Belonging to the generation between Dürer and Holbein (he lived from 1485 to 1545), Baldung has to compete for the esteem of posterity with these two eminent masters as well as with such outstanding artists as Gruenewald, Altdorfer, and Lucas Cranach. He certainly lacks Cranach's refined sensuality (although the female portrait in Lugano reflects the latter's elegance). Holbein's courtly and polished style is alien to him, and he is far from possessing Altdorfer's coloristic sense and his magic touch with regard to landscape. The human warmth radiating from Dürer's creations has given way to a coolness toward life which shows in Baldung's preference for neutral backgrounds, his uneasy handling of space, and his abstract treatment of physiognomy.

In a way, Baldung and Gruenewald are both eccentrics, Gruenewald emotionally and Baldung scientifically so. Gruenewald's manneristic approach, at any rate, must have appealed to Baldung during his sojourn in Freiburg—as is witnessed by the stylistic relationship between the Berlin *Lamentation* and Gruenewald's Crucifixion.

Baldung appears to have been fascinated by witchcraft and demonology; but he also exhibits a medieval passion for the allegorical (*vide* his frequent return to the *Death and Maiden* theme).

As a painter he excels in portraiture and, in his later years, in the pictorial representation of the female nude. In the graphic media he shows an unusual mastery of line (in the Basel *Centaur* and the Berlin *Venus*), a rare feeling for chiaroscuro values (in the Karlsruhe *St. Christopher*) and the ability to evoke a mood (in the haunting atmosphere of the *Three Witches* and the lyrical, almost Impressionistic quality of the youthful self-portrait). Dürer thought highly enough of his pupil to have samples of his work accompany him on his trip to the Netherlands. Baldung's woodcuts might just possibly have been overrated. Too many of them betray Dürer's powerful influence, although the dramatic *Conversion of St. Paul* and the boldly foreshortened *Bewitched Groom* place him in an entirely different tradition. Fifty years after Gruenewald's rediscovery new stature has been added to one of his contemporaries, and the number of major German artists of the period has been augmented by one. Such are the blessings of an age in which the walls of our museums are so conveniently enlarged by global co-operation in the form of loans.

ULRICH WEISSTEIN
Indiana University

Julius S. Held

Rubens: Selected Drawings, with an Introduction and a Critical Catalogue, 2 vols. Garden City, New York: Phaidon Publishers, Doubleday, 1959. I: Text, xvi + 186 pp., 66 ill. (5 in color); II: Plates, 180 ill. (1 in color). \$25.00.

On the well-designed box containing these two handsome volumes of selected drawings, the publishers describe, with commendable accuracy, its contents: "This important publication by Julius S. Held is the first critical study on the drawings of Rubens to appear since the volume by Glück and Haberditzl was published thirty

years ago. Much new material has been brought to light since then, and this work is therefore a significant and much-needed contribution to modern art-historical literature." This claim is accurate, if we consider that Arthur M. Hinds' *Catalogue of Drawings Dutch and Flemish Artists*, 1923, and the more recent volumes by Frits Lugt confine their attention to the holdings of the British Museum Print Room and the Louvre's Cabinet des Dessins. The second edition of Leo Van Puyvelde's excellent *Esquisses de Rubens* (also published in English, 1948) covers a related but distinct field.

The extent to which Professor Held has 'overgone' (to use the fine English Renaissance expression) his Viennese predecessors is indicated in the author's preface: 'Of the many authors who have thus contributed to our knowledge I should like to mention particularly O. Benesch, L. Burckhardt, A. J. J. Delen, H. G. Evers, E. Kieser, M. Jaffé, F. Lugt, Chr. Norris, K. T. Parker, E. Popham, J. Q. van Regteren Altena, J. Rosenberg, and A. Seilern.' Of the scope and rationale of his truly splendid selection of 179 drawings of Rubens, Professor Held writes: "The real justification for a new book lies in the fact that, through the researches which have been going on since 1928, it has become possible to present a rather different picture of Rubens as draftsman than that gained from the pages of Glück and Haberditzl's publication.

"If any one group of Rubens' drawings was insufficiently represented by Glück and Haberditzl, it was that in which the artist was most himself—his first ideas for compositions. On the other hand, of the 241 drawings which they reproduced, nearly one-sixth were copies—many more, indeed, than the Viennese scholars had realized; yet it seemed to me self evident that for the modern beholder the original effort was more important than the copy. In this study, therefore, the emphasis has been placed on those productions in which the artist's creative genius is most clearly revealed. None of the major categories that can be distinguished among Rubens' draw-

ings has been omitted, including even the group in which the master's contribution consisted only in retouching somebody else's work, and this has been duly discussed in the text. The number of plates however, was not chosen in proportion to the actual number of drawings that happens to be preserved in each group, but in relation to the importance of these groups for our understanding of Rubens' art. [With this contention the reviewer is, as will be seen, in wide disagreement.] Thus the largest group consists of projects for compositions, ranging from sketchy first drafts to more elaborate designs. The second are Rubens' drawings from life, done in the studio, or out of doors. . . . The third group comprises drawings which Rubens made as models for other artists, to be 'translated' into sculpture, engraving, or woodcut. Copies and retouched drawings follow at the end. Each of these groups, except the last, has been arranged in loose chronological sequence. . . . At the present state of research, many conclusions in regard to dates of Rubens' drawings are still tentative . . .

"A drawing which cannot be dated cannot be said to have been properly integrated in an artist's work. For this reason no drawing has been included in this selection to which a date cannot be assigned with a fair degree of certainty, except for a few . . . landscape drawings and copies where the problem is too complex."

Such candid and straightforward description of editorial procedure cannot but command the reader's confidence, and Dr. Held's modesty is winning, also. Indeed it is a necessity, for no one better than he realizes how often 'lost' works by Rubens turn up. Since Professor Held dated his preface September 1958, your reviewer (to cite only one researcher) has stumbled across a drawing related to the Munich "Destruction of Sennacherib" in a private collection in Florence; and in the store-room of the Geneva Museum came across what he hopes shortly to publish as the modello for the great London "Judgment of Paris." (A modello is not a drawing, but the reviewer craves your indulgence.)

This, however, is by no means a reflection on the two splendid volumes under review, for as Dr. Held is at pains to point out, his is a *selection*, of nearly as many drawings as, thirty years ago, were taken to be the complete corpus. The only adverse criticism which may, perhaps, be made rests on what, in the last analysis, is a matter of differing interpretation or point of view. Dr. Held has just been quoted as preferring not to emphasize Rubens' copies, and he reproduces fifteen, including six costume studies and the famous study after Leonardo's "Battle of Anghiari." Of the remaining eight, four are studies after classical subjects. This leaves four reproductions of free copies of Rubens' Italian predecessors and contemporaries. Now, even admitting the wisdom of Dr. Held's intention of reproducing drawings not in relation to number but "importance for our understanding of Rubens' art," I submit that we cannot sharply divide quality from quantity in any judgment of this. The two are not absolutely distinguishable in any situation, and especially in the case of our Flemish giant of productivity, swallowing up practically every idea current in the early Baroque, transmogrifying all he took in, and gushing it forth in as lordly a manner as his near-contemporary Northern brethren, Shakespeare and Ben Johnson. In your reviewer's opinion, Rubens' eight years work in Mantua, Genoa, Florence, and Rome is simply too important—pregnant with consequences for his later and more mature work in Antwerp—to be represented by only four out of 179 items.

The impact of Rubens' Italian years was dramatically made evident last February-May, 1959 in an exhibition at the Louvre's Cabinet des Dessins of "Dessins de Pierre Paul Rubens." The catalogue deserves study, based as it is on the magistral (but not infallible) work of Frits Lugt (afore-mentioned), with most valuable additions by Mme. Gérard Prache and Mlle. Roseline Bacou, the whole edited by Mlle. Monique Giot, and the Cabinet's very able and charming curator, Mme. Jacqueline Bouchot-Sauvage. Of the fifty-one items included in this exhibition (given after Dr. Held completed his work, but includ-

ing no item not known to him), twenty-four, or *nearly half*, are "d'après les maîtres italiens." A breakdown may be of interest: five are free copies of Michaelangelo; one surely, one doubtfully after Raphael; two surely, one doubtfully, after Correggio; two each after Giulio Romano (as popular with Rubens as with Shakespeare), and Polidoro di Caravaggio; one each after Andrea del Sarto, Pordenone, Mantegna, Primaticcio, and Leonardo. "The Baptism of Christ," of course, mingles elements from both Raphael and Michaelangelo's Anghiari nudes.

Perhaps it is Dr. Held's (understandable) reluctance to include undated drawings that accounts for what your reviewer regards as unbalanced representation. Yet surely most of these Italian studies can be assigned to the period 1600-08? One feels that Dr. Held does not appreciate to the full the very great intrinsic as well as historical interest of these studies.

The reproductions are very good. Even the five color plates are (*Mirabile dictu*) good. For this it is a pleasure to congratulate Phaidon, and Dr. Held. Altogether, a remarkable achievement, and welcome.

HANFORD HENDERSON
American University

Vernon C. Stoneman

John and Thomas Seymour: Cabinet Makers in Boston. 1794-1816

Boston: Special Publications, 1959. 393 pp., 300 ill. (9 in color). \$25.00.

John Seymour, an English cabinet maker briefly resident in Maine, came to Boston with his son Thomas in 1794. For the next two decades the Seymours made furniture in the styles of Hepplewhite and Sheraton, which from the standpoint of construction and inlaid decoration is the most luxuriously elaborate furniture produced at that time in this country. With their knowledge of late 18th-century English technique and their feeling for elegant forms, the Seymours must have made a profound contribution to the Federal style in New England, which was in process of formation when they arrived in Boston. Their influence can be clearly seen in the work of

other men. The little that is known about their lives and business practices has now been brought together by a very successful collector of Seymour furniture in a handsomely printed and abundantly illustrated volume, which makes it possible for the first time to see the range and distinction of the Seymours' work.

There are two labelled Seymour desks and another is known to have been made for an associate. Two other examples of their work can be identified by bills but nothing else is documented. Since, however, these five pieces are so elaborately decorated that they contain almost all of the characteristic Seymour motifs, it has been possible to attribute to the Seymours the more than 200 other pieces illustrated in this book. These have been grouped chronologically in convincing fashion for the period 1794 to 1816, when Thomas Seymour apparently closed his shop and ended his career as a cabinet maker. Nothing, however, is yet known of John's work in England or in Portland, Maine (1785-94), nor can the styles of father and son be distinguished. The author has added a few new and important facts about Thomas Seymour's life to those already published by others in articles in *Antiques* in 1937 and 1941. He has also provided an interesting essay on veneering and inlaying as practiced by the Seymours with excellent detail photographs of the string inlay patterns which are perhaps their most typical form of decoration.

The book has certain defects which cannot be overlooked. Chief among them is the absence of a subject index, an element essential for so large a catalogue as this one. As a result it is necessary to turn through some 325 pages of text in order to locate specific pieces. Furthermore, the present ownership and whereabouts of quite a few of these, especially clocks, boxes and tables, are not given. Nor has any attempt been made to evaluate the work of the Seymours or to relate it to the styles of Samuel McIntire and the cabinet makers of Salem, their chief rivals in New England. One would like also to find in a book of this sort some consideration of the accomplishment of the Seymours in rela-

tion to that of cabinet makers in other cities, as for example Duncan Phyfe, who, as Mr. Stoneman points out, came to New York from Scotland via Albany a few years before the Seymours reached Boston.

ROBERT C. SMITH
University of Pennsylvania

Peter Pollack

The Picture History of Photography: From the Earliest Beginnings to the Present Day

New York: Harry N. Abrams, 1958. 624 pp., many ill. (some in color). \$15.00.

For its wealth of illustrations, *The Picture History of Photography* should be on the shelves of every art historian's library. Nothing like it has been published since the long out-of-print *Histoire de la Photographie* of Raymond Lécuyer, a folio volume which it greatly resembles. Both books admirably illustrate 19th century contributions; both are weak in their treatment of the 20th century. The texts of both books are compilations from published material; neither contains significant original research, and they add little to the pitifully meagre knowledge we have of the development of the most important pictorial medium of our day.

Pollack, following the lead of every historian of photography known to this reviewer, divides the field into technological subdivisions: the era of the daguerreotype and its contemporary rival, the calotype (1839-1851); the era of the wet plate (1851-c.1880); the era of the gelatin dry plate and film (c.1880—the present). Within these periods he emphasizes those few photographers who deserve to be named masters—Hill and Adamson, Cameron, Nadar, Stieglitz, Atget, Steichen—plus a large number of lesser known workers some of whom, like Alexander Hesler of Galena, Illinois, and Chicago have long deserved recognition. In his discussion of Brady, he includes photographs by Alexander Gardner and T. H. O'Sullivan as his staff cameramen; in fact both of these photographers had left Brady's employ when the photographs which Pollack reproduces were independently published by Gardner in his *Photographic Sketch Book*

of the War. Strangely, Pollack omits more than passing reference to Peter Henry Emerson, that brilliant amateur photographer whose theory of "naturalistic photography" can be taken as the first formulation of a modern, functional approach to photography as an independent pictorial medium.

The omissions in Pollack's roster of 20th century photographers are even more surprising. Paul Strand, for example, is not represented by a single photograph; he is not only one of America's finest photographers, but his influence has been so great that present tendencies can hardly be understood without reference to his work. The portraits of Yousuf Karsh are represented, but not those of Philippe Halsman, and one misses in particular the work of Eugene Smith which, in its way, complements and continues the photographic vision of Henri Cartier-Bresson to such an extent that the two have by example created an entire school. Any selection of contemporary artists is bound, of course, to be personal, but while we may welcome the choice of many little-known photographers, we deplore the omission of those who, like Smith, have established patterns which the historian must take into account.

Although technological developments of the 19th century are discussed in sufficient detail to enable the reader to understand the problems faced by the limitations of means, the remarkable tools which the 20th century has put into the hands of the photographer are hardly described at all. The invention by Harold E. Edgerton of the electronic flash tube, the extraordinary increase in the sensitivity of film, and the revolutionary one-step Land Polaroid process, to name but three examples, find no mention in the text.

It is not our purpose to catalogue the errors which have crept into the text and captions; we understand that they have been corrected in a second printing. Although we are disappointed that the text does not measure up to the standards of scholarship which the art historian expects, we are grateful to Mr. Pollack for making

available a superb corpus of well-reproduced illustrations. If the field of the history of photography is to attract scholars, there must be abundant material available for their study outside the walls of the few museums which have collections. For that purpose, Mr. Pollack's book is indispensable.

BEAUMONT NEWHALL
George Eastman House

Jürgen Joedicke

A History of Modern Architecture, tr. James C. Palmes

New York: Frederick A. Praeger, 1959. 243 pp., 465 ill. \$10.00.

A History of Modern Architecture has major and minor resemblances to Professor Giedion's *Space, Time and Architecture*. The basic assumption in both is that the important influences in contemporary architecture have all led to and from the three great masters of the CIAM, Gropius, Mies van der Rohe and Le Corbusier. Wright and Aalto are the other two stars, again depicted as too gifted to ignore but rather willful in staying out of "the main stream of modern architecture."

This attitude may explain the significance of a curious slip on pp. 33-34. Professor Joedicke mentions the use of reinforced concrete by Wright in Unity Temple in 1906. Yet he does not nominally credit it to him because the architectural elements "display none of the elegance proper to forms evolved from reinforced concrete." In a caption on the same pages Falling Water is observed to show "tendencies similar to those in European architecture." This American house, therefore, thirty years after Unity Temple, represents "reinforced concrete used by Wright for the first time." Evidence in this case would seem to be admitted only when it fits the author's preconception of the aptitude to employ a material. It almost makes one wish that Wright had issued some statement to the CIAM like that to the AIA, "Boys, I always said I could do you more good outside than in."

Although better arranged, the book lacks

the grandeur and sweep of *Space, Time and Architecture*. It fails to cut and slash its way back very far into the past and the most profound, and indeed the only, philosophic term it seems able to muster is "stereometric form." When one compares it to the *Pioneers of the Modern Movement* of Nikolaus Pevsner, which it also in some degree resembles in content, it exhibits failings in another register, too, namely a lack of body to the historical background. Hence its mistakes are more inept than epic. For the Chocolat Menier factory of 1871 the author writes of "cladding of coloured wood tiles," which seems to be a contradiction in terms on the surface of it and beneath plainly wrong since the infilling was of varicolored bricks. Some of the other errors arise out of lack of sensitivity for another country or language, as when he inadvertently calls Willis Jefferson Polk, "Willie," or when he describes Neutra's Lovell Health House as "perhaps the first domestic building in North America to translate elements of modern European architecture into a native idiom." What native idiom? If he means it employed standard steel frames, well and good, but it would still be absolutely unique among American houses.

In at least three instances his description of buildings has pointed in another direction from the experiences of the reviewer. He remarks in one place that the Red House of William Morris was planned from "the inside outwards" and in another that Morris and his followers "were also the first to start organizing the home from a functional standpoint." He notes that the living room of Voysey's Chorley Wood represents a "convenient allocation of space." Yet if one traces the path of a hypothetical maid from the kitchen to the dining room in the Red House it will be seen that she has a long and awkward way to go. As for Chorley Wood, Mr. Voysey's son told me a few years back that his mother's most frequent remark about the house was that it had a singularly inconvenient plan for a woman with children. Form was certainly not following function as an organization of the plan around the

daily activity of the women and children in the tight modern sense.

Halfway through the book the author states that "Gropius planned the 'Chicago Tribune' building with a reinforced concrete frame. . ." Interested in the same point some time ago, I asked Mr. Gropius what the frame was supposed to have been and his reply was that either reinforced concrete or steel might have done the job. In any event, steel would have appeared the more logical choice in Chicago in 1922 if the design were really to be built, but the question crops up as to whether Gropius and Meyer didn't wish to invoke a vision more than build a building, much as Mies was doing with his glass tower projects of this same period.

Such discrepancies seem additionally humorous to the reviewer when he reads about the display of planning freedom and individuality of dwelling units in the Örebro housing layout in Sweden and then remembers standing outside it one Sunday afternoon taking snapshots and having inhabitants come up voluntarily to tell how they disliked the regimented feeling of the development. No matter how much good the architect may try to do for some people, they just don't seem to appreciate it as much as this author does.

However, the book has a great deal to recommend it and one cannot help but be grateful that it has been translated. None, or very little, of the material is novel to readers of recent periodicals but it is gathered together here for the first time. The sections on the curtain wall and the thin shell are well done and will be welcomed by the student. The author is apt to characterize his material by decades which seems especially sound for the fifty years he is attempting to outline. His meaning is always clear even when one is inclined to disagree. Geographically the essays on Scandinavia, Great Britain and Brazil will perhaps be the most useful. The illustrations are carefully selected, varied in size and location and cleverly and conveniently repeated whenever the text seems to require it. As in Giedion, the photo captions constitute a kind of second running text

on shiny pages. Every once in awhile a truly perceptive observation is made as when it is suggested that Gropius' Fagus factory "exemplifies that the fundamental impetus of modern architecture did not only come from novel structural systems, but just as often, and to a decisive extent, from particular conceptions of form." If only we could have had more of this.

WALTER CREESE
University of Illinois

Henry Hope Reed, Jr.

The Golden City

New York: Doubleday, 1959. 160 pp., 87 ill. \$5.75.

"Architecture concerns itself only with those characters of an edifice . . . venerable or beautiful, but otherwise unnecessary." Few men today would agree with this century-old statement by John Ruskin except, that is, the author of *The Golden City*. As a confirmed neo-classicist, Henry Hope Reed, Jr. rebels against contemporary design and favors a return to an architecture in which "everywhere our visual hunger is fed with a wealth of detail." His passion for enrichment, for monumentality, and for classical ornament dominates a book which is written to convince the reader that the architectural tradition of the "American Renaissance" is visually far more satisfying than the products of our "Picturesque Secessionist" designs of today. To prove his point the author presents both a visual and a verbal argument, the first in a series of paired illustrations (with pungent captions), and the second in an accompanying text. He scores highest with the photographs, which are well chosen to contrast these two architectural "fashions," and most readers will agree that often the neo-classic design illustrated is superior to its contemporary companion. But this is no revelation since most mid-century Americans admire many of these old buildings. Witness, for instance, the recent furore when Grand Central Station in New York was in danger of destruction.

If Mr. Reed's only intention is to prove to the reader that the architecture of a half-century ago is more beautiful than

that being created today we could accept the book as one man's documented displeasure with the contemporary scene. Certainly there would be many among the general public who would support the author's views; such reverence for a past epoch only conforms with the history of taste. If Mr. Reed's love for ornament had led him to plead for more decoration and enrichment in contemporary design (as a result of his enthusiasm for the more decorative neo-classic style), we could honor his thesis as in accord with the times, or perhaps as a little *avant-garde*. But when he unequivocally rejects the architecture of our generation, denies the possibility of a valid new creation in architecture more worthy of this nuclear age, and offers as the only solution the reproduction of a past style, then we must vehemently object.

Unlike John Ruskin, who wrote about an architecture which he loved as an expression of a by-gone era, yet which he explicitly termed inappropriate in his own century, Henry Hope Reed, Jr. unhesitatingly calls for revival. Nor would this revival include other "fashions" than the "American Renaissance," for Reed quickly brushes aside the romanesque work of H. H. Richardson as "defensible only in a military sense." Even more disturbing are certain proposals which the author advances to ensure conformity to neo-classicism in visually strategic locations. He recommends that the federal government construct monumental fronts which could then be sold "on condition that the façades remain unchanged. What the owners build behind the façades will be entirely up to them." The dual implication, often repeated in the text, that the federal government has exemplary taste in matters of architectural design, and that a building is nothing more than a decorated façade or ornamented space, is sufficient to make the most conservative of us loose faith in the author's ideas. Yet these seemingly absurd positions are essential to his concept of architecture; it is façadism and not an idea conceived in totality, it is decoration which need not be integral with the building, it is surface without consideration of mass, volume, or space, it is applied monumen-

tality for sole effect of grandure. No wonder Mr. Reed abhors contemporary architecture, since, "In truth, it is retrogressive because it denies ornament."

But I desire not that glorious fate of dwelling in *The Golden City*.

H. ALLEN BROOKS, JR.
University of Toronto

CORRECTION

Ulrich Weisstein's review of G. R. Hocke's *Die Welt als Labyrinth*, *C.A.J.*, Fall 1959, page 103, should be corrected thus: "The catalogue of the Indianapolis show, 'Pontormo to Greco' (1954) was not prepared by Walter Friedlaender, as erroneously stated in this review. It was written by Robert O. Parks, but contains a preface by Dr. Friedlaender."

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